

SPECTRUM 4

THE BEST IN CONTEMPORARY FANTASTIC ART



EDITED BY CATHY FENNER & ARNIE FENNER

SPECTRUM4



Spectrum 1996

Call for Entries Poster

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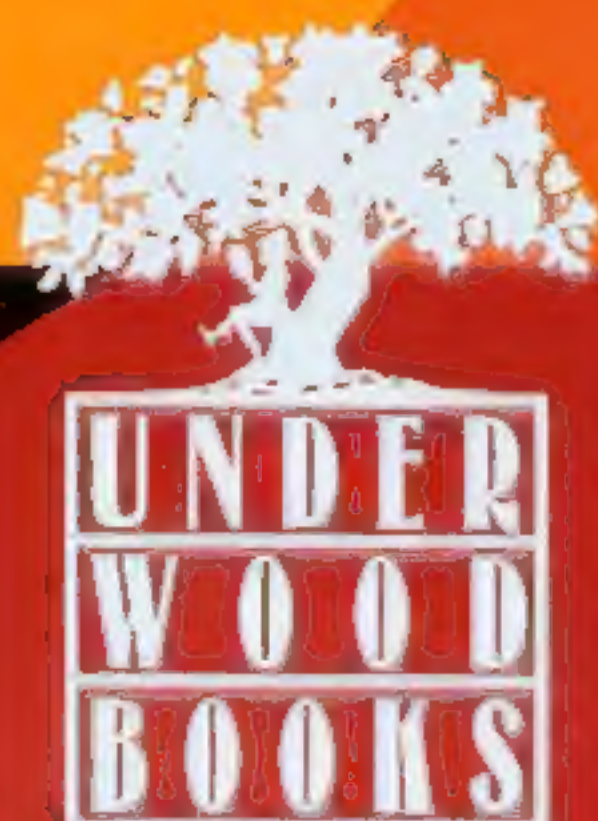
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*The Best
In Contemporary
Fantastic Art*

Spectrum 4

edited by
Cathy & Arnie Fenner
with Jim Loehr



UNDERWOOD BOOKS
GRASS VALLEY, CA

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The editors would like to dedicate this volume to our sons
Rob Fenner & Arlo Burnett

Special thanks to Bill Nelson, Cortez Wells, Bud Plant, James Gurney, and Rick Berry for their continued support. And special thanks to Joe DeVito for sculpting the Spectrum Awards.

Advisory Board: Rick Berry, Brom, Mark Chiarello, Leo & Diane Dillon, Harlan Ellison, Iren Gallo, Bud Plant, Don Ivan Punchatz, Tim Underwood, Michael Whelan

Artists, art directors, and publishers interested in receiving entry information for the next Spectrum competition should send their name and address to:
Spectrum Design, P.O. Box 4422, Overland Park, KS 66204 or visit the official website: www.spectrumfantasticart.com
Call For Entries posters (which contain complete rules, list of fees, and forms for participation) are mailed out in October each year.



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Arnie & Cathy Fenner/Photograph by Lainey Koepke

EDITOR'S MESSAGE

Cathy Fenner & Arnie Fenner

One would think that after having three previous *Spectrum* competitions and annuals under our belts we would have the system down to a science and that the fourth one would hum along like a well-oiled machine. While that's a nice thought, the reality is that each *Spectrum* is a different beast with its own set of rewards and difficulties.

One of the things we've learned is that it doesn't get easier. As we've stated several times in the past, we don't have corporate sponsors or a dues-paying membership, we don't have a magazine or selection of spin-off products to help off-set finances and keep our name out in the marketplace. *Spectrum* is organized and compiled and worried over by just the three directors: its continuance is made possible by the members of the creative community that participates in the competition, support from both those who are selected for inclusion in the annual along with those who disappointingly are not. Alternately exhilarating and frustrating, each year has its own unique set of hurdles to overcome.

Conversations with readers and artists and critics over the previous year have brought up an interesting question: Should *Spectrum* try to elevate the form of fantastic art, to transcend the constrictions of genre, or should it embrace and celebrate the icons and recognized symbols of sf, fantasy, and horror?

After very little thought (and ignoring the fact that the contents of each book is determined by the artists and the juries,) we believe that *Spectrum* should do both.

In recent years corporations around the country have bought into the concept of "mission statements," nice concise *Dilbert*-flavored lists of obvious purpose and vague goals. Why a company believes it's a great revelation to spell out what everybody knows already is anybody's guess. ("We want to make more money and we want to make customers sufficiently happy to spend more money on our stuff"—forget all the fairytales tossed in about caring about the community and their employees; that's just p.r. to keep the crowds docile until the time is right to screw them.) Perhaps coming up with buzz-words and restating the obvious have become art-forms deserving of their own annuals.

But we'll play along (just this once) and use the corporate jargon to more completely answer the question posed above. Our "mission statement" is quite simple: this series will continue to *reflect* and showcase the best of what is being created each year in the field of fantastic art, featuring both examples that fit the traditional confines of genre and those that transcend it.

By its very nature fantastic art is vast and all encompassing: Its perimeters (if there are any) are determined by the practitioners and the viewers. The obvious is as valid a contribution to the form as is the subtle (and vice-versa.) To attempt to define the parameters of fantastic art through *Spectrum* would defeat its purpose: This is a celebration of diversity, a festival of the imagination, and all sensibilities are welcome with talent as the unifying factor. If *Spectrum* in some way helps to establish a standard of excellence for the fantastic arts then no small recognition is due the creative community that has annually supported this endeavor.

Our sincerest thanks once again to the overworked jury, our sympathetic advisors, the readers, and the artists and companies that have made *Spectrum 4*—this celebration—possible!

BOARD OF DIRECTORS

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Gary Kelley
artist



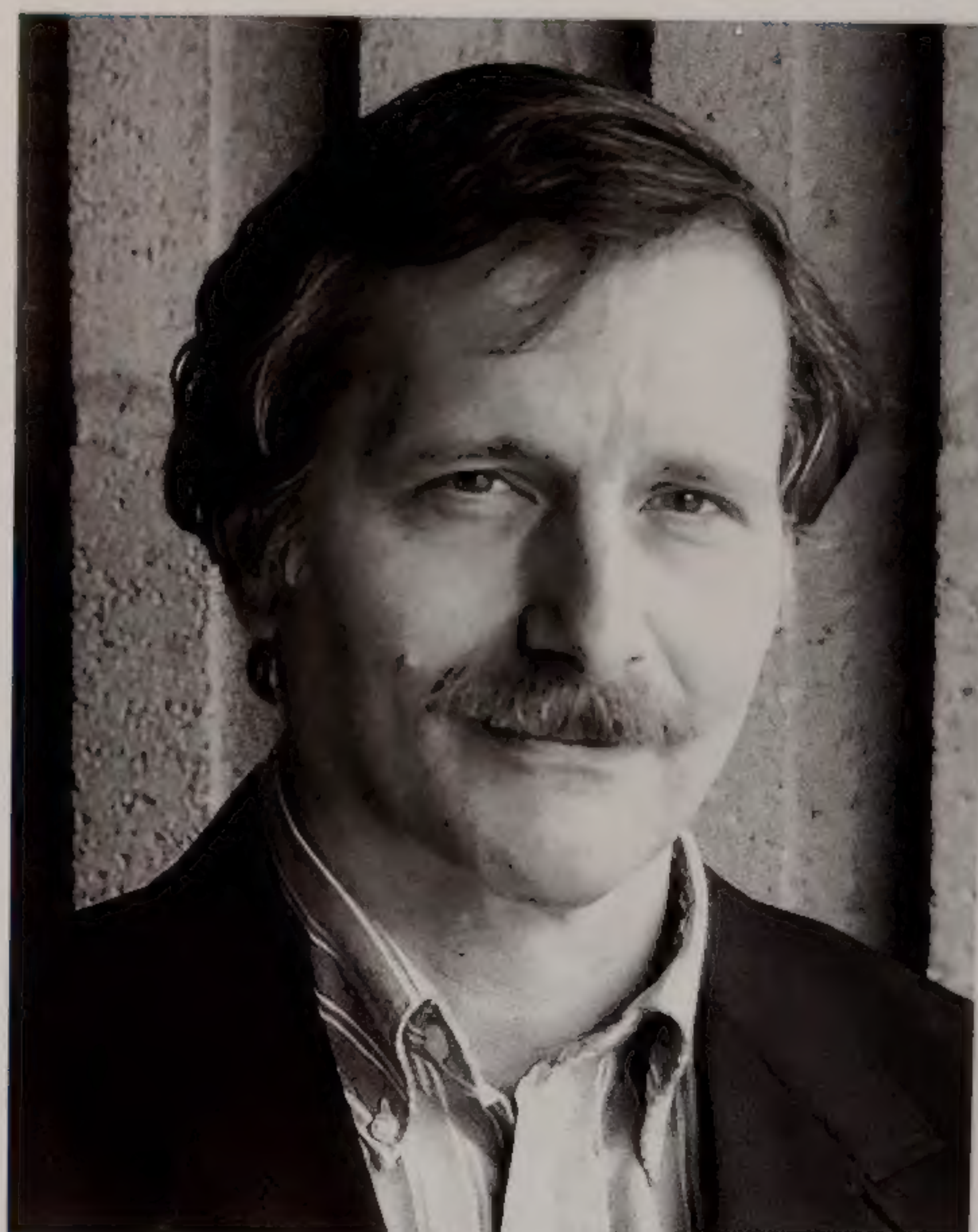
Photograph by Bill Witt



Portrait by Geof Darrow/colored by Corey Macourek

Sue Ann Harkey
art director:
*Wizards
of the Coast*

Maria Carbado
designer/
art director



Vincent DiFate
artist/President:
*The Society
of Illustrators*

Photograph by Murray Tinkelman



Bud Plant
publisher/illustration historian



Self portrait by Vern Dufford

Vern Dufford
senior designer/Hallmark Cards



S P E C T R U M 4
GRAND MASTER AWARD
LEO & DIANE DILLON

Born on opposite coasts in the same month and year, it was probably preordained that Leo Dillon and Diane Sorber would be brought together at the Parsons School of Design in New York City in 1953. Both attracted to and intimidated by each other's talent and determination, their collaborations on class assignments led to a romantic relationship that culminated in their marriage after graduation in 1957. Rather than pursue separate careers and compete with each other for assignments they decided to fuse their personalities into a single and singular artistic vision that is unique in the history of fantastic art. For over 40 years Leo and Diane Dillon have melded their distinctive skills successfully and amazingly into a third entity that even they refer to in conversations as "the artist."

The Dillons have never confined themselves to any particular medium or subject matter. Examining the body of their work reveals art employing pastels, acrylics, stencils, typography, woodcut, pochoir, and various sorts of sculpture for every type of client, from the most innocent books for children to the most volatile of political tracts. (It's been said that their graphic raised-fist cover for *The Goddam White Man* by David Lytton was anonymously copied to become the symbol of the Black Power movement of the 1960s.) Their covers for the *Ace Science Fiction Specials* and numerous books by Harlan Ellison garnered them the Hugo Award for Best Artists in 1971, while their art for *Why Mosquitoes Buzz in People's Ears* and *Ashanti to Zulu* earned them the prestigious Caldecott Medal in 1976 and 1977. They were further honored by the Society of Illustrators in 1976 with the Hamilton King Award for excellence in illustration and the Correta Scott King Award in 1990 for their paintings for *Aida* and the C.S.K. Honor for the art for *Her Stories: African American Folk Stories* in 1996. The Dillons have taught at the School of Visual Arts, Diane is a past president of the Graphic Artists Guild, and they have exhibited their work in galleries and museums around the globe. Their son Lee, a fine artist in his own right, has participated in their collaborative world, contributing stunning sculpted frames and dimensional additions to their art for *Pish, Posh, Said Hieronymus Bosch* and *The Chronicles of Narnia* series. Ballantine Books published *The Art of Leo & Diane Dillon* (their only collection to date) in 1981.

Leo and Diane don't really talk about their art or the philosophies and symbolism expressed in it too much. They just *create*, in a flurry of excitement and with a sense of urgency that ignores deadline constraints and client preconceptions. A willingness to be surprised (and delighted) is a prerequisite of working with the Dillons.

Some critics have said that their refusal to lock themselves into a particular style or technique has prevented the Dillons from gaining the public's "brand-name" recognition that they might have otherwise achieved. But that viewpoint ignores the obvious constant that is *always* evident in their work:

Excellence.

And it is that excellence, and the *quest* for excellence, that makes Leo and Diane Dillon extraordinarily significant in the august history of fantastic art. Experiencing their work, for the first or the hundredth time, proves the point.

both born in March, 1933

SPECTRUM

THE YEAR IN REVIEW BY ARNIE FENNER

It was the best of times, it was the worst of times—at least, 1996 might have seemed that way to observers and aficionados of the fantastic arts. An infinite array of products and projects by an equally diverse range of creatives and publishers vied for consumers' attention (and disposable income). But that vast quantity of works had something of an oddly schizophrenic effect, pleasing some while confusing or frustrating or alienating others.

There were artistic gems that were lauded and revered and others that were sadly ignored; illustrative drak that raked in enormous praise and profits as works in a similar vein were over-zealously trashed; compilations of stunning art that showcased worthy talents sat side-by-side with collections that perhaps shouldn't have been published at

puters...well, let's just say that it's a wonderful tool, but at times last year it appeared that the tail wagged the dog.

And when the dust settled and 1996 became just another memory for the scrapbook...it was another typical year.

With a few wrinkles.

ADVERTISING

Last year I had briefly touched on the growing presence of computer-generated or computer-manipulated imagery in the advertising field. That presence seemed to become uncomfortably dominant during the past twelve months.

Situations that in the past could only be realized through traditional paintings or expensive photo shoots and hand-retouching were easily created cost-effectively with stock images and a

variety of computer software and filters, often with amazing results. Morph people into animals, float houses in tornadoes, distort features, put a couch in orbit—think of it and there's a computer program and savvy artist that can bring it to reality. But the simple fact remains that the *artist* was and is the key to the success of a project: no software automatically composes a

page creating harmony and balance. No computer has a magical eye for detail or the ability to distinguish what's important and what's not.

That the vast majority of film posters in 1996 were computer-enhanced or created wasn't a surprise: their effectiveness had more to do with the skill of the designers and art directors than with the tool used to create them.

But computer art (again with notable exceptions) still tends to be somewhat

cool and (dare I say it?) artificial. So, given that advertisers want to appeal to consumers in a personal manner ("We're your old friends: you can trust us,") it's not astonishing that in this digital age there was a quantity of traditionally-created art used for a broad range of clients through the months.

Rafal Olbinski's arresting work for the South Coast Repertory, Daniel Craig's poster for the New York City Opera's *HMS Pinafore*, Eric White's bizarre cover for Brown Lobster Tank's album "Tooth Smoke," and Bill Mayer's typically manic monster for Computer Associates Software were all standouts. John Rush, Tim Jessell, Jerry Lofaro, Anita Kunz, Jody Hewgill, Brad Holland, Eric Dinyer, Steven Adler, and C.F. Payne all produced exciting and memorable works.

EDITORIAL

If you have an interest or a hobby there is undoubtedly some periodical that caters to it. But while there *always* have been science fiction and fantasy magazines, from both major publishers and small presses, 1996 seemed to be something of a lean year. Declining circulations and an aging reader demographic could buttress opinions that short f&sf, at least in a magazine format, had become more of a specialized niche market. Whether that's true or not is something for observers with an inside track to decide.

The sale of *Analog* and *Asimov's Science Fiction* to the Penny Press sent mini shockwaves throughout the community, especially in light of the knowledge that the buyer had little interest in either title and was primarily after the Dell line of puzzle magazines. The unexpected departure of Terri Czezko as longtime art director left a question mark as to what will happen (at least artistically) to what were once the most popular fiction digests in the field. *Asimov's* sported nice covers by Wojtek Siudmak,



John Berkey's sophisticated artwork helped Science Fiction Age and Realms of Fantasy assume the mantle left by Omni's departure for cyberspace.

all—just as enormous bodies of historically significant works and their creators remained unjustly obscure; publishers came and publishers went, most with a whimper, not a bang; museums and galleries and auctions successfully showed again that fantastic art is a part of the mass consciousness with international appeal while genre conventions (with exceptions) continued to treat their "art shows" and participants with an almost benign contempt; and com-

Kinuko Y. Craft, and Bob Eggleton while *Analog* featured notable pieces by George Krauter, Mark Salwowski, and Todd Lockwood.

The Magazine of Fantasy & Science Fiction, long considered the aristocrat of the digests, included beautiful covers by Barclay Shaw, Jill Bauman, and Bryn Barnard. Paul Lehr provided some stunning work to the semi-professional *Tomorrow SF* and *Worlds of Fantasy & Horror* was highlighted by the bright covers of Ian Miller and Douglas Beekman.

With *Omni's* disappearance from the traditional market, Sovereign Media's *Realms of Fantasy and Science Fiction Age* (both art di-

rected by Stephen Vann) became the genre magazines with the highest newsstand profile. Printed in full color they showcased work by Chris Moore, John Berkey, Stephen Youll, David Beck, Richard Powers, Barclay Shaw, and Dean Morrissey among many others. Other smaller periodicals like *Interzone*, Marion Zimmer Bradley's *Fantasy Magazine*, *Lore*, and *Cemetery Dance* included work by a wide variety of talent.

The irreverent *Mad* was a forum for what they call their "usual gang of idiots," featuring excellent covers by Mark Frederickson, Joseph DeVito, and Richard Williams and interior work by such legendary creators as Mort Drucker, Angelo Torres and Jack Davis. And the outré Los Angeles gallery, Dark's Art Parlour, produced a magazine of the same name mixing fiction with the art of clients Eric Dinyer, K.D. Matheson, and Paul Winternitz.

Naturally fantastic art isn't limited to the genre magazines and crops up wonderfully in practically any title you might name. *Playboy*, of course, maintained its position as the place to look for the best in both traditional and cutting-edge illustration. As art directed by

Tom Staebler, they published tremendous work by Wilson McLean, Robert Glustl, Kent Williams, and Brad Holland among many others. *Rolling Stone* included notable pieces by Anita Kunz and Gary Kelley, *The Atlantic Monthly* included typically wonderful work by C.F. Payne, *The National Geographic* was accented by John Gurche's dramatic oil paintings of prehistoric life, and Peter de Sève's art for *The New Yorker* (art directed by Françoise Mouly) was top-notch. Looking through everything from *Time* to *Esquire* to *Entertainment Weekly* to *Boys Life* would reveal affecting work by everyone from Don Ivan Punchatz to Tim O'Brian to Peter Kuper to Gary Baseman and beyond.

Magazines like *Communication Arts*, *How*, and *Step-By-Step Graphics* are invaluable to people interested in staying abreast of trends in illustration (available at most bookstores,) while those wanting to know more about the do-

ings of the science fiction & fantasy field (including books, events, personalities, and periodicals) will be amply rewarded by the industry's monthly trade journal, *Locus* (P.O. Box 13305, Oakland, CA 94661. Sample issue: \$5.00.)

BOOKS

Any and all art techniques and styles were evident in the book world throughout the year: photo-realistic works appeared spine-to-spine with "naive" covers, complex multi-layered computer images vied with stark graphic renderings for attention, the cool and sedate competed with punkish outrageousness. While insiders argued that SF, fantasy, and horror were in something of a slump (and the use of stock photos and fine art paintings for covers was more evident than ever before) it wasn't apparent when looking at some of the wonderful work appearing in (but not limited to) the fantastic field.

Mark Ryden's Daliesque matching covers for "Richard Bachman's" *The Regulators* and Stephen King's *Desperation* (both from Viking) were eerily complimented by Don Maltz's cover and in-

terior illustrations for the collector's edition of the latter (Donald M. Grant.) Barry Moser provided a memorable set of woodcuts for Joyce Carol Oates' *First Love* (Ecco), Chris Van Allsburg beautifully illustrated *A City in Winter* by Mark Helprin (Viking), and Gary Kelley's haunting art complimented Edgar Allan Poe's *Tales of Mystery & Imagination* (Harcourt Brace.) Bernie Fuchs' jacket for Ray Bradbury's *Quicker Than the Eye* was quietly touching, John Jude Palencar's covers for Warner Aspects' reissue of the books by Octavia Butler were truly extraordinary, Richard Bober's paintings for Gene Wolfe's Tor editions were lush masterworks, and Kinuko Y. Craft's jackets for the Ace editions of Patricia McKillip's books (like *Winter Rose*) harkened back to the Renaissance.

Michael Whelan was represented by a brace of paintings completed before he went on his commercial art sabbatical at the end of 1995, including covers for *Dreamfall* by Joan Vinge (Warner) and Melanie Rawn & co.'s *The Golden Key* (Daw.) Jackets by Tom Kidd for *The Waterborn* by J. Gregory Keyes (Del Rey,) Jim Burns for *Ancient Shores* by Jack McDevitt (Harper Prism,) Jody Lee for *Hunter's Death* by Michelle West (Daw,) and Mary GranPré for *Fair Peril* by Nancy Springer (Avon) were exceptional.



Frank Frazetta's new book featured a selection of his most recent artworks, but long-time fans were left wondering if a complete retrospective collection of the influential illustrator's paintings would ever appear.

A glance at the shelves revealed a breathtaking selection of jacket art by John Howe, Mel Odom, Simon Ng, Josh Kirby, Haydn Cornner, Gnemo, Stephen



Wayne Barlowe's follow-up to his popular *Barlowe's Guide to Extraterrestrials* focused on fantasy's popular characters.

Youll, Steve Crisp, John Ennis, Dorian Vallejo, Donato Giancola, Vincent DiFate, Bruce Jensen, Gary Ruddell, Stephen Hickman, John Bolton, Thomas

brace his edgy, disturbing work if it was marketed to them. Morpheus International likewise produced books that appealed to readers beyond the conven-

tions of genre including *River of Mirrors: The Fantastic Art of Judson Huss*, *H.R. Giger's Film Design*, and *Krüger Stones*, a hilariously demented selection of skewed "portraits" of the Rolling Stones by Sebastian Krüger.

Wayne D. Barlowe's *Barlowe's Guide to Fantasy* (Harper Prism) worked both as a forum for an influential artist and a handy guidebook to the more popular characters and creatures of the field. Brian Froud teamed again with Monty Python's Terry Jones for a humorous sequel to their *Lady Cottington's Pressed Fairy Book*, this time entitled *Strange Stains & Mysterious Smells*

featuring everyone from Dr. Seuss to Arthur Rackham. *Realms of Tolkien: Images of Middle Earth* (Harper Prism) beautifully transported readers through the art of such favorites as John Howe, Michael Kaluta, Alan Lee, and Stephen Hickman, among others, and Steltman's *Michael Parkes* was highlighted by the artist's latest sculptures and lithographs.

Grand Master Frank Frazetta's recent paintings (including many previously unpublished pieces) were collected in the perhaps pricey, simply titled *Frazetta* (Frazetta Prints.) Michael Whelan's horror works were gathered in his wonderfully ghoulish *Something In My Eye* poster book (Ziesing) while Vanguard produced a small treasure (5"x6") with Marshall Arisman's *Light Runners*.

And of course there was a marvelous selection of children's books that appealed to anyone with a love of fantastic art. *The Voyage of the Basset* by James Christenson, with Renwick St. James and Alan Dean Foster (Artisan/GW,) was an astonishing volume featuring a bewitching array of Christensen's minutely detailed drawings and paintings.

Alan Lee's mystical watercolors for *The Wanderings of Odysseus* by Rosemary Sutcliff (Delacourt) were a delight as was Kuniko Y. Craft's work for *Baba Yaga and Vasilisa the Brave* by Marianna Mayer and *Cupid and Psyche* by M. Charlotte Craft (both published by Morrow.) Scott Gustafson's art for *Nutcracker* by E.T.A. Hoffman (Ariel) was vibrant and Charles Santore's illustrations for *Snow White* (Park Lane) were engaging.

David Shannon continued to amaze with his art for *The Bunyans* by Audrey Wood (Scholastic,) Alan Vaës entertained with his tale of animated tools trying to make lunch, *29 Bump Street* (Turner,) and Lane Smith energetically illustrated Roald Dahl's *James and the Giant Peach* (Disney). Wayne Anderson's *Horrorble Book* (Dorling Kindersly) was spooky fun, Phil Parks revealed the secret of *Santa's Twin* by Dean Koontz (Harper Prism,) and Victor Lee answered the question *Where Did All the Dragons Go?* by Fay Robinson (Bridgewater.) Grennady Spirin, Leo and Diane Dillon, William Joyce, and Graeme Base (to name only a small fraction) produced memorable works all through the year.

There were books for animation fans (like *Tex Avery: The MGM Years, 1942-*



Alan Lee's luminous paintings for Rosemary Sutcliff's *The Wanderings of Odysseus* added another highpoint to that English artist's brilliant career.

Canty, Daniel Horne, and Peter de Sève to name only a very few. The list could easily go on for the next several pages.

Britain's Dragon's World, whose Paper Tiger imprint was for years the preeminent publisher of fantastic art collections, surprised the industry by closing shop and filing for bankruptcy. The assets of the company (but none of the debts or obligations) were taken over by Collins & Brown: their intentions for the inventory and the imprint itself remained unclear, but it was unlikely that any owed royalties would be paid to artists for their books. David Mattingly's collection, *Alternate Views, Alternate Universes*, was released just prior to the announcement in November.

FPG, traditionally a publisher of trading cards, seemed determined to fill the void, however, and began an aggressive fantasy art book program. Their initial releases included *Joe Jusko's Art of Edgar Rice Burroughs* and *Star Wars: The Art of Dave Dorman*, with collections by Keith Parkinson, Brom, and Boris, among others, scheduled to follow in '97.

Neurotica: The Darkest Art of J.K. Potter (Overlook) was a disquieting showcase for a unique talent—the fine art world would probably enthusiastically em-

(Turner,) and NBM had an instant hit on their hands with Luis Royo's erotic collection, *Secrets*. Similarly, SQ Productions published a series of fantasy-flavored pin-up books, including *Crimson Embrace II*, *Jungle Tails*, and *Conan the Cruel* which featured drawings by Howard Chaykin, Joseph Linser, Joe Jusko, and Stephen Hickman among others. They also produced *Flesh & Fire: The Blas Gallego Sketchbook* and *Xotica: The Art of Estaban Maroto*. And the year wouldn't have been complete without *William Stout: 50 Convention Sketches* (Vol. 4 in '96, published by the artist each year for his appearance at the San Diego Comic Convention)—sophisticated art hiding behind a deceptive title.

Editors Clifford Ross and Karen Wilkin explored *The World of Edward Gorey* (Abrams) while Michael Sowa's art was the focus of *Sowa's Ark: An Enchanted Bestiary* (Chronicle Books.) *Mary Engelbreit: The Art and the Artist* (Andrews & McMeel) was an exhaustive career overview of the world's premiere illustrator of greeting cards, and *Myth, Magic, And Mystery: 100 Years of American Children's Book Illustration* (Roberts Rinehart) was a comprehensive companion to the touring museum show of the same name

1955 [Turner] and *Alex Toth: By Design!* [Gold Medal],) how-to books (like the *Encyclopedia of Fantasy & Science Fiction Art Techniques* [Running Press],) and books reexamining the art of past masters (like *N.C. Wyeth: The collected Paintings, Illustrations & Murals* [Wings] or *Hannes Bok Drawings and Sketches* [Mugster].) The catalogs of Bud Plant Comic Art (P.O. Box 1689, Grass Valley, CA 95945) remained as the best resources for all manner of illustrated books, comics, and miscellaneous products.

COMICS

As I said in the opening, it was the best of times, it was the worst of times: nowhere was it more evident than in the world of comics in 1996. Still staggered by the collapse of the speculator's market, changes in distribution, comic shop failures, and attacks by pro-censorship zealots, alarmed readers and publishers and retailers discovered that the turbulent waters hadn't settled yet.

Diamond Comic Distributors, Inc. became the only major player in the direct market when they purchased competitor Capital City Distribution: Diamond's CEO Steve Geppi calmed some alternative publishers' fears by pledging to support the diversity of product that Capital was known for...which didn't prevent others from voicing concerns about there being only one major distributor of comics and related material when "in the old days" there had been almost a dozen.

Meanwhile, Marvel (who had upset the distribution applecart last year) tried to pull their company (and their stocks) out of a downward spiral by canceling titles, terminating staff, and reinventing their most popular characters, like *The Fantastic Four* and *Captain America*. It didn't work. Newspaper headlines in late December trumpeted Marvel's bankruptcy and detailed a nasty internal struggle for control of the

very popular company and its future.

Image Comics, a creator-established publisher, had its own set of internal difficulties. Broadway Comics disappeared entirely, movies based on comic characters (like *Barb Wire*, *The Phantom*, and *Mars Attacks!*) tanked at the box office after strong starts, readers' tastes were routinely insulted (or pandered to) with a plethora of comic characters' butt-or-boob-shots, and everyone from the top on down felt the effects of a market slump in some way or another.

And yet...

And yet there was an eclectic, wondrous variety of comics and graphic novels published throughout the year.

DC Comics seemed to rise above the fray and went about the business of fearlessly publishing some of the most experimental titles in mainstream comics. They were confident enough to play with the concept of Batman in their 4-issue mini-series *Batman Black & White*. Quirky stories by Ted McKeever, Bruce Timm, Joe Kubert, Kent Williams, Simon Bisley (script by Neil Gaiman,) Bill Sienkiewicz, Brian Bolland, and Gary Gianni (script by Archie Goodwin) were all stunning in their execution and mood. The Man of Steel got an effective make-over in Ted McKeever's one-shot *Superman's Metropolis* (inspired by Fritz Lang's film, script by R.J.M. Lofficier and Roy Thomas.) And all of DC's characters had roles

in the apocalyptic *Kingdom Come*, beautifully rendered by Alex Ross (quite intelligently written by Mark Waid.) Other art worthy of attention included Peter Kuper's *Vertigo Vérité*, various covers by Glenn Fabry, John Bolton, Tom Taggart, and Sean Phillips, Jon J. Muth's evocative *Farewell,*

Moonshadow, and Teddy Kristiansen's creepy and effective drawings for the re-

vived *House of Secrets* dark fantasy series.

Kitchen Sink Press also made lemonade out of the field's economic lemons and produced a stack of exciting books. John Mueller's collected *Oink:*



Alex Ross' painted interiors and Mark Waid's script gave DC's *Kingdom Come* 4-issue mini-series an epic, mythic quality that was appealing to long-time fans and non-traditional comics readers alike. All characters © and TM 1997 by DC Comics.

Heaven's Butcher and his covers for *The Crow: Wild Justice* were superb (as were Charlie Adlard's interiors for the latter title.) Erez Yakin's wordless dystopian allegory, *The Silent City*, was thoughtful and moving as was Matthew Coyle's art for *Registry of Death* (script by Peter Lamb.) *The Will Eisner Sketchbook* was a fascinating glimpse of the creative process by one of comics' true legends while the new issue (after nearly two years) of Mark Schultz's carefully-crafted *Xenozoic Tales* (#14) was a stunning showcase for a legend-in-the-making. Kitchen Sink's various Robert Crumb titles (like *Waiting For Food: Restaurant Placemat Drawings*,) their ongoing *Li'l Abner* compilation series by Al Capp and Frank Frazetta, and Steve Weiner's *100 Graphic Novels for Public Libraries* all exhibited a love for and commitment to the art form that was admirable.

Dark Horse Comics, too, published a stack of noteworthy comics during the year, mixing their line of licensed properties (like *Star Wars*™) with creator-owned titles. Mike Mignola's *Hellboy:*



Steve Fastner and Rich Larson's sexy *Demon Baby* exhibited a fine eye for design, attractive airbrush artwork, and a devilish (ahem!) sense of humor.

Wake the Devil was brilliantly subtle and manic and scary and funny—all at the same time!—while Gary Gianni's *Silent as the Grave* back-up feature was a pure delight. Art Adams' *Monkeyman* and O'Brien was refreshingly nostalgic, Barry

The Greenwich Workshop produced a line of fanciful limited edition figurines (like the "Forest Fishrider" shown here) inspired by the paintings of James Christensen



Windsor-Smith: *Storyteller* was an oversized forum for a 1970's icon, and Ricardo Delgado's *Age of Reptiles* was entertaining. Harlan Ellison's *Dream Corridor* returned with both a new edition and a compilation volume of the first 6 issues: featuring adaptations by Doug Wildey, Neal Adams, Craig Elliot, John K. Snyder III, and Heinrich Kipper (just to mention a few,) *HEDC* was (and is) a non-guilty pleasure. Steve Rude's *Nexus*, Paul Chadwick's ecologically-themed *Concrete: Think Like a Mountain*, and Arthur Suydam's various Frazetta-flavored *Tarzan* covers were all worth seeking out.

Bill Waterson's *Calvin & Hobbes* strips were published in two final collections, *There's Treasure Everywhere* and *It's a Magical World*, and Gary Larson's *The*

Far Side made a last appearance in the appropriately titled *The Last Chapter and Worse* (both from Andrews & McMeel.) *Comics, Comix & Graphic Novels* (Phaidon) by Roger Sabin was a compelling history of the art form, *The Comic Book Heroes* (Prima) by Will Jacobs and Gerard Jones was an intelligent examination of the field, and Digby Diehl's *Tales From the Crypt* (St. Martin's) was the definitive book about E.C. and its artists.

Fantagraphics Books' *Jim* by Jim Woodring and *Stripped* by Peter Kuper displayed excellent work on the cutting-edge as did Allen Spiegel Fine Arts with *Visions of Vespertina* by Greg Spalenka and Michelle Barnes. Other art of note included Jhonen Vasquez's *Johnny the Homicidal Maniac* (Slave Labor,)

Frank Frazetta's, Ray Lago's, and Mark Texeira's work for the *Vampirella 25th Anniversary Special* (Harris,) Michael T. Gilbert's *Mr. Monster: His Books of Forbidden Knowledge* (Graphitti/Marlowe & Co.,) NBM's *Burne Hogarth's Tarzan* and *The Mercenary: Year 1000* by Vincente Segrelles, and the erotic *Demon Baby* (SQ) by Steve Fastner and Rich Larson. Miscellaneous covers and interiors by Greg Loudon, Ken Meyer, Jr., Marc Hempel, Rick Berry, Bill Stout, Bernie Wrightson, Michael Kaluta, Ashley Wood, Bill Sienkiewicz, Geof Darrow, Charles Burns, Dave Stevens, John Bolton, Milo Manara, Jeff Smith, Daniel Brereton, Alex Ross, Bill Wray, Simon Bisley, Brent Anderson, Miran Kim, and Kent Williams proved again that comics had a little bit of something for every one.

Except, of course, an objective, unbiased, responsible trade journal.

D I M E N S I O N A L

There was something of a 3-D explosion in 1996 with almost an overabundance of noteworthy statues and sculptures and...cool stuff.

The Greenwich Workshop produced an exquisite line of finely-crafted figures based on the art of James Christensen as well as a pair of charmingly-carved children's chairs designed by Scott Gustafson in a limited edition.

Bowen Designs released a tremendous bust of Hellboy (designed by Mike Mignola/sculpted by Randy Bowen) and

Stephen Hickman's "Cthullu" statue (see *Spectrum* 3.) Hellboy was also the subject of an attractive model kit sculpted by Shawn Nagle for Polydata.

Graphitti Designs pulled out all the stops with their bronze Tarzan statue, sculpted by Joseph DeVito and designed by the late Burne Hogarth—the pure craftsmanship and care for details were truly awe-inspiring. Graphitti also produced the whimsical "Red Dragon" (designed by Jeff Smith/sculpted by Randy Bowen) from the *Bone* comics and "Groo Takes a Dip" (designed and sculpted by Sergio Aragonés.)

Clayburn Moore was busy in bronze, too, with his stunning "Princess" statue, inspired by Frazetta's *A Fighting Man of Mars* painting. His "Grifter" (Moore Creations) and "Lady Death" figures (Chaos Comics) were nicely done.

Lisa Snellings "dark carnival" pieces were evocative and fascinating while Theodore Gall achieved some amazing things with his surreal steel figures.

Tony McVey's Menagerie Productions released a ghoulish series of monster maquettes, including a nasty gargoyle and an equally chilling vampire. Miles Teves created a striking life-size bust of Boris Karloff as Frankenstein's monster for Cine Art and Sam Greenwell captured the "Rage of the Creature" in a kit for ResinHedz. Sideshow Productions released an extremely intricate model based on *Bernie Wrightson's Frankenstein* (sculpted by Dan Platt,) Terry Lattimer interpreted Oscar Chichoni's *Heavy Metal* cover, "The Embrace," into 3-D for Streamline, and Steve West's nude "Demoness" for Cellar Cast was...hotter than hell. (I *had* to say it. Spank me.)

Japanese sculptor Juyi Oniki produced the lovely "Gillutina" (based on a comic by Yasushi Nirasawa) for Fewture Models while Takayuki Takeya sculpted the similarly marvelous "Guin" and "Albinone" (inspired by Michael Moorcock's sword & sorcery character, Elric) for the Yoshitaka Amano Collection.

DC also was responsible for a shelf-full of fine works throughout the year, including a set of Sandman bookends (designed by Michael Zuli,) a Swamp Thing figure, and a massive tribute to Batman and Robin (designed by Frank Miller,) all sculpted by William Paquet.

If you could think of it, there was a model kit or sculpture of it out there

somewhere. Dragons? Sure. Scream Queens? Plenty. Comics characters? More than you could wave a cape at. I even ran across a Mutley (Mutley?!) model from Saturday morning cartoons.

INSTITUTIONAL

"Institutional" is a vast melting-pot category that includes trading cards, calendars, prints, gallery posters, promotional art, computer game graphics...you name it. There was an infinite variety of formats and venues for fantastic art. All you had to do was look.

The bloom was off the trading card business after several years of rapid growth. '95's slump continued through 1996 and there were fewer offerings on the market. FPG released sets by Don Maitz (his second), Thomas Canty, Janny Wurts, and Jeffrey Jones; Topps' *Star Wars Galaxy III* included nice art by Jack Davis, Gahan Wilson, and Therese Nielsen while their *Goosebumps 2* set featured John Pound and Zina Saunders; Wildstorm productions produced the saucy *Art of Joe Chiodo* set; Skybox's *Batman Master Series* showcased work by Dave Dorman, Dermot Powers, Duncan Fegredo and Carl Critchlow; and Dark Horse's *Madman X* consisted of other artists' interpretations of Mike Allred's hero, including art by Frank Frazetta, Brian Bolland, and Bill Tucci.

But it seemed that the most voracious arena for fantastic art was the role-playing game market—an industry whose phenomenal success was perhaps slightly tarnished by some negative media attention. One company's restructuring of artists' fees and card royalties caused grumbling in the press while some grisly murders by several devotees of another firm's vampire-themed games had both tabloids and fundamentalists gleefully pointing fingers of blame.

None of which could diminish the wonderful work created for the gaming market. Wizards of the Coast's *Magic* (and attendant sets) featured work by, well, just about *everybody*, including Rob Bliss, Rick Berry, Donato Giancola,

Phil Hale, Rob Alexander, and Moebius, to name only a handful. FPG's *Dark Age* featured stunning work by Brom, John Berkey, John Bolton, Berry, Hale, and John Zeleznik while their *Guardian's* game was highlighted by the art of Keith Parkinson, Maltz, Brom, and Mike Ploog. White Wolf, Palladium, and FASA all featured worthy work by George Pratt, Jeff Laubenstein, Tim Bradstreet, and Jim Nelson among many others.

Scads of calendars were produced before the end of '96, including *100 Years of American Comics* (Walt Kelly, Al Capp, etc.), *Morpheus International* (Ernst Fuchs, Clive Barker, etc.) and DC's *Vertigo* (Charles Vess, Michael Zuli, etc.) Dave McKean, Michael Whelan, Luis Royo, Frank Frazetta, H.R. Giger, Boris, Jeff Smith, Carl Barks, and Gil Bruvel all had colorful calendars devoted to their work.

The Greenwich Workshop once again produced exceptional fine art prints by Thomas Blackshear II, Scott Gustafson, James Christensen, and Bev Doolittle; James Gurney was kept busy working on the *Dinotopia* film, prehistoric stamps for the post office, and other secret projects. He *did* find the time to provide the grand prize to the *Dinotopia*

Poster Contest sponsored by Scholastic: students Kathryn Noel, Peter Im, Laura Blanco, Adrian Jeffers, Michael Almaraz, and Brian Harris were painted into a dinosaur parade to be published as a print in the summer of 1997 by Portal Publications.

Mill Pond Press released new work by Dean Morrissey, Graphitti Designs continued with their stunning line of James Bama's "Doc Savage" posters and prints, and Glass

Onion produced a pair of hand-engraved, foil-etched lithographs by Michael Whelan, "Summer Queen" and "Snow Queen." Kitchen Sink Press closed the year with *Scenes From the Xenozoic Age* by Mark Schultz, perhaps the most lavish folio of frameable prints ever offered to the comics field, along

with a pair of 10-card multi-artist sets of "Seasoned Greetings" that were a refreshing alternative to the bland holiday offerings at the shopping mall.

James Cowen, owner of Morpheus International, opened Galerie Morpheus in Beverly Hills, CA. The gallery exhibited (and offered for sale) works by



Jim Cowen (posing with a De Es sculpture) opened Galerie Morpheus in California.

(among others) H.R. Giger, Ernst Fuchs, Wayne Barlowe, De Es, and Jacek Yerka.

The Canton Museum of Art (Canton, OH) sponsored the popular "Pavilions of Wonder," featuring many of the field's best artists. The Words & Pictures Museum (Northampton, MA,) The Cartoon Art Museum (San Francisco, CA,) Four Color Images (NYNY,) the Kemper Museum (KCMO,) and the International Museum of Cartoon Art (Boca Raton, FL) sponsored group and single artist exhibits that pleased virtually any taste.

Collector's of original art had many opportunities to purchase work from a variety of sources, including directly from some creators. Two of the most responsible by-mail dealers in original works included Jane Frank's Worlds of Wonder (P.O. Box 814, Mclean, VA 22101 [703] 790-9519) and Scott Dunbier/Wildstorm Fine Arts (P.O. Box 1981, La Jolla, CA 92038 [619] 551-9724).

HELP ME!

If you produce work you think would be of interest or if you run across something worthy in your travels (particularly from overseas) drop me a card, send me a Xerox®, for goodness' sake *anything* to let me know! Sample products are always appreciated. Write to: Arnie Fenner/Spectrum, P.O. Box 4422, Overland Park, KS 66204-0422 USA.



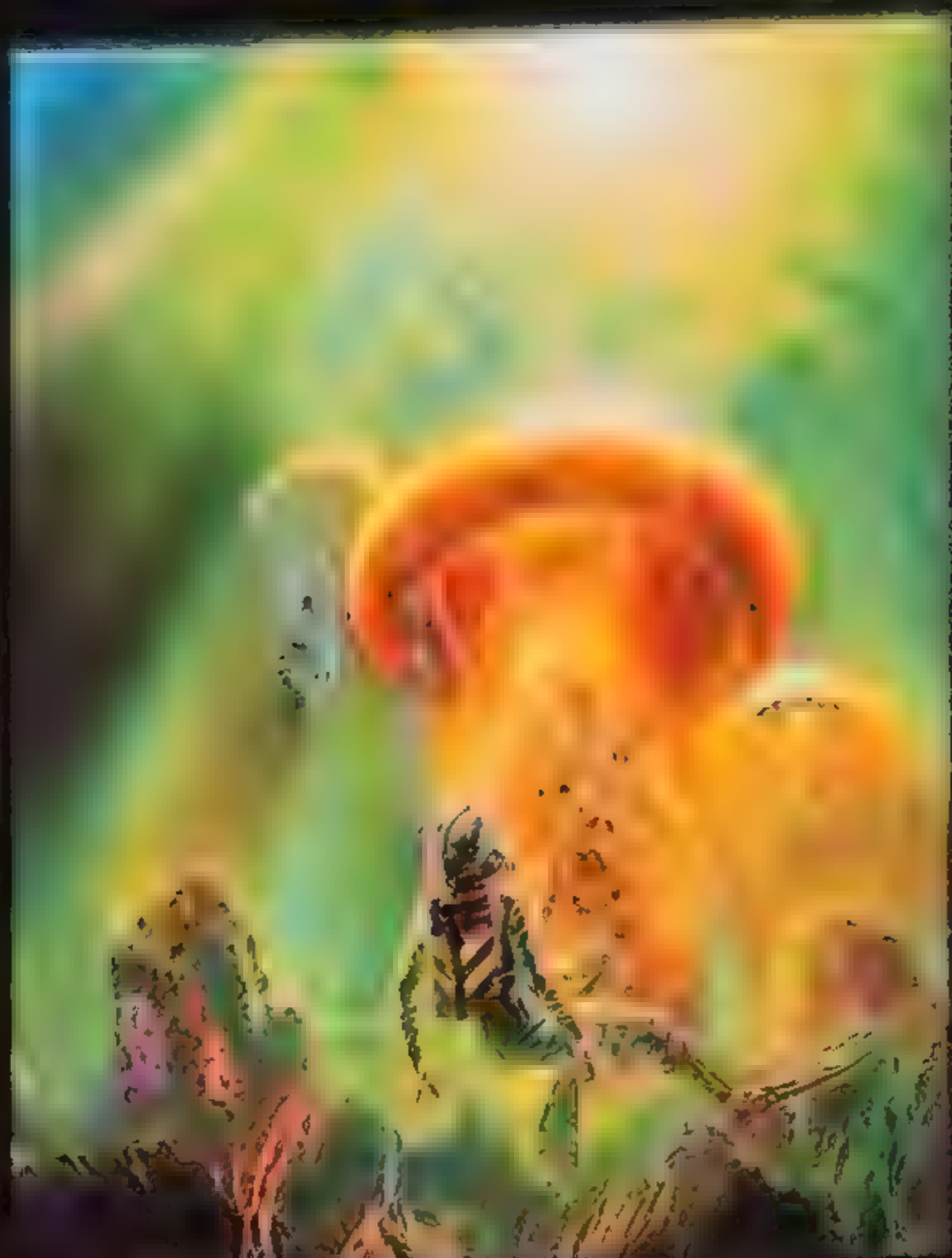
Charles Burns was just one of the artists featured in Kitchen Sink Press' alternative holiday greetings.

THE CHESLEY AWARDS

The Chesley Awards are presented annually by the Association of Science Fiction & Fantasy Artists in recognition of works and achievements by individuals in a given year. For more information about the organization write to ASFA, P.O. Box 825, Lecanto, FL 34460.



Best Color Work/Unpublished:
Stephen Hickman for "The Archers of Lhune"



Best Cover Illustration/Magazine:
Bob Eggleton (*Analog SF* 1/95)



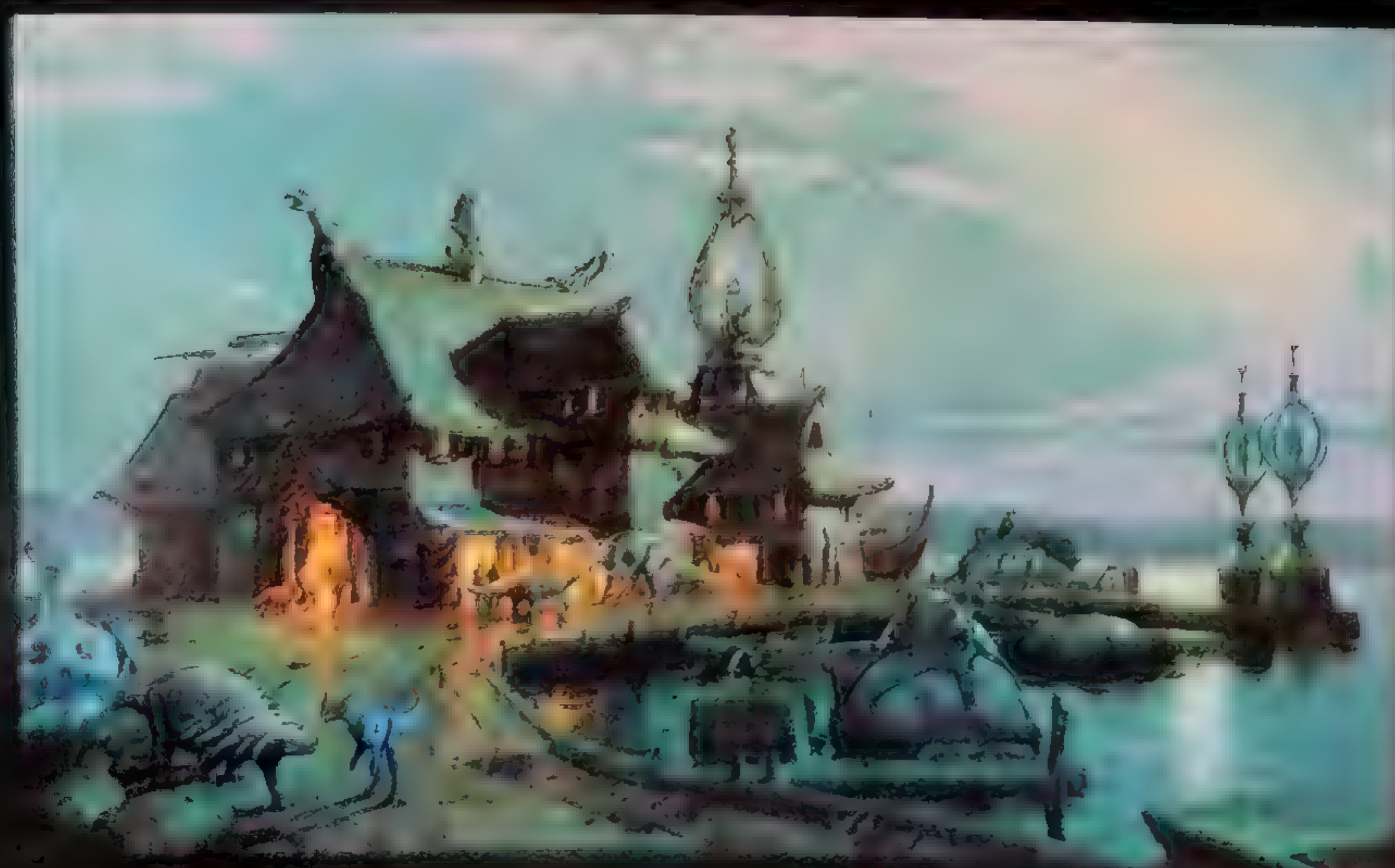
Best Three-Dimensional Art:
Barclay Shaw for "Woodland"



Best Monochrome Work/Unpublished:
Todd Lockwood for "Cerebus"



Best Cover Illustration/Hardback:
Tom Kidd for *Kingdoms of the Night*



Best Interior Illustration:
James Gurney for *Dinotopia: The World Beneath*



Best Cover Illustration/Paperback:
Don Maitz for *A Force to be Reckoned With*

Best Art Director: Jamie Warren, *Youth/Bantam Spectra*
Award for Artistic Achievement: Thomas Canty
Award for Contribution to ASFA: Ingrid Neilson



The Show



art director: Carl Gnam client: Science Fiction Age artist: **RICK BERRY** title: Wintermute medium: Red chalk/digital

SPECTRUM 4 EDITORIAL

1

artist: **STU SUCHIT**
art director: Stephani Finns/Lisa Orsini
client: Mac User
title: Postscript Level 3
medium: Digital
size: 6 1/2"x6"

2

artist: **KERRY P. TALBOTT**
client: Richmond Times Dispatch
title: Stress: Tax Time
medium: Colored Pencil
size: 10"x16"

3

artist: **FRED FIELDS**
art director: Robin Ramos
client: Inquest Magazine
title: Come to Mummy
medium: Oil
size: 11"x16"

4

artist: **JOSEPH DeVITO**
art director: Jonathan Schneider
designer: Jonathan Schneider
client: Mad Magazine
medium: Oil
size: 18"x25"



2



3





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SPECTRUM 4 EDITORIAL

1
 artist: **WILSON McLEAN**
 art director: Tom Staebler
 designer: Tom Staebler
 client: Playboy Magazine
 title: The Ten Best
 medium: Oil on canvas
 size: 18"x18"

2
 artist: **OMAR RAYYAN**
 art director: Ron McCutchan
 designer: Omar Rayyan
 client: Spider Magazine
 medium: Watercolor
 size: 8"x10"

3
 artist: **WOJTEK SIUDMAK**
 art director: Terri Czezko
 client: Asimov's Science Fiction
 medium: Mixed
 size: 18"x24"

4
 artist: **DAVID DORMAN**
 art director: Dave Elliott
 client: Penthouse Comix
 title: Wasteland: End of the Line
 medium: Oil
 size: 14"x20"



1



2

3





SPECTRUM 4 EDITORIAL

1

artist: **RAY-MEL CORNELIUS**
 client: Rough Magazine
 title: Planet Punchatz
 medium: Acrylic
 size: 10 1/4" x 10"

2

artist: **PATRICK ARRASMITH**
 art director: Jeff Capaldi
 designer: Jeff Capaldi
 client: American Medical News
 title: To Sleep, Perchance to Cure
 medium: Scratchboard & acrylic
 size: 11" x 14"

3

artist: **GEORGE H. KRAUTER**
 art director: Terri Czezko
 designer: George H. Krauter
 client: Analog
 title: Primrose
 medium: Digital

4

artist: **BRAD WEINMAN**
 art director: Nancy Duckworth
 designer: Nancy Duckworth
 client: Los Angeles Times Magazine
 title: Starbuck's Alien
 medium: Oil
 size: 9" x 12"



2



3





1
ISTVAN BANYAI
 art director: Tom Stutter
 designer: Kevin Papp
 cover: Thomas M. G. ...
 ... the ...

2
GUY BILLOUT
 art director: ...
 designer: ...
 cover: ...
 ...

3
HELE MEYER
 art director: ...
 designer: ...
 cover: ...
 ...







PHOTOGRAPH BY Ryszard Olszki. Verdi in *Fallstaff*. Produced by the New York City Opera. Photo by Ryszard Olszki.



artist **STEPHAN "CRICKET" MARTINIERE**
art director: Julian Corbett client: Media Lab
photo: Frank O'Connell

1
 artist: **DITURIZZI**
 art director: Rich Tomas
 designer: Larry Snelly
 client: White Wolf Games
 title: Sidhe Noble
 medium: Watercolor
 size: 20"x30"

2
 artist: **NICHOLAS GALTANO**
 art director: Nina Scerbo
 client: Seasons
 title: Anxiety
 medium: Acrylic
 size: 4 1/2"x15"

3
 artist: **RAFAL OLBINSKI**
 designer: Rafal Olbinski
 client: The New York City Opera
 medium: Acrylic



GOTTFRIED VON EINEM
THE VISIT of the OLD LADY

OPERA IN 3 ACTS AFTER FRIEDRICH DÜRRENMAT'S TRAGI-COMEDY



NEW • YORK • CITY • OPERA

SPECTRUM 4 ADVERTISING

1

artist: **JILL BAUMAN**
designer: Jill Bauman
client: Doubleday Direct
title: Dark Assortment
medium: Acrylic
size: 16"x18"

2

artist: **JOHN RUSH**
art director: Ken Brockaway
client: Zurich-American Insurance Co.
title: Gulliver Arrives in Lilliput
medium: Oil
size: 40"x14"

3

artist: **RAFAL OLBINSKI**
designer: Rafal Olbinski
client: The New York City Opera
medium: Acrylic





1

artist: **WES BENSCOTER**
 designer: Wes Bencoter
 client: Metal Blade Records
 title: Loathing
 medium: Acrylic
 size: 18"x18"

2

artist: **MARK SASSO**
 art director: Ed Goldberg & Dat Lahm
 client: Mattel Toys
 title: T-Bone
 medium: Acrylic
 size: 12"x12"

3

artist: **WILLIAM STOUT**
 art director: William Stout
 designer: William Stout
 client: Monstrosities, Inc.
 medium: Inks, colored pencils, watercolor on board



2







art director: Betsy Wollheim & Sheila Gilbert artist: **JOHN JUDE PALENCAR** client: Daw Books title: Blood Debt medium: Acrylic size: 21"x27"



artist: JAMES C. CHRISTENSEN
art director: Scott Usher designer: Peter Landa client: The Greenwich Workshop & Artisan Press
title: Court of the Fairies medium: Oil size: 60"x40

1
 artist: **ROBH RUPPEL**
 art director: Bruce Zamjahn
 client: TSR Books
 title: F.R.E.E. Fall
 medium: Oil
 size: 20"x30"

2
 artist: **PAUL ALEXANDER**
 art director: Jim Baen
 client: Baen Books
 title: The Bavarian Gate
 medium: Gouache
 size: 14"x23"

3
 artist: **JOHN HARRIS**
 art director: Irene Gallo
 client: Tor Books
 title: A Million Open Doors II
 medium: Acrylic
 size: 16"x24"

4
 artist: **GNEMO**
 art director: Tom Kidd
 designer: Michael Brocha
 client: Norwescon
 title: Port Rockwell
 medium: Oil
 size: 24"x36"





1
 artist: **SERGEI GOLOSHAPOV**
 art director: Sergei Goloshapov
 client: North-South Books
 title: The Six Servants
 medium: Watercolor
 size: 16" x 23"

2
 artist: **MICHAEL WHELAN**
 art director: Arnie Fenner
 designer: Arnie Fenner
 client: Mark V. Ziesing Books
 title: Something In My Eye
 medium: Oil on board
 size: 22" x 22"

3
 artist: **ROBERT CRUMB**
 art director: Arnie Brockway
 designer: Lisa Stone
 client: Kitchen Sink Press
 title: Kafka
 medium: Ink
 size: 8" x 11"

4
 artist: **JOHN K. SNYDER III**
 art director: Harlan Ellison &
 Larry S. Friedman
 client: White Wolf Books
 title: Harlan Ellison's Edgeworks #2





XXXXX

1

artist: **VICTOR LEE**
 art director: Lisa Peters
 designer: Lisa Peters
 client: Harcourt Brace & Co.
 title: Little Sister
 medium: Acrylic
 size: 10" x 15"

2

artist: **DOUG BLEKMAN**
 art director: Peter Luttjen
 client: Tor Books
 title: Conan & the Grim Grey God
 medium: Mixed
 size: 35" x 27"

3

artist: **DON MAITZ**
 art director: Carl Gallian
 client: Roc Books
 title: Merlin's Harp
 medium: Oil
 size: 20" x 30"



2





1
 artist: **CHRIS MOORI**
 art director: Madeline Mechtie
 client: Harper Collins
 title: We Can Build You
 medium: Acrylic
 size: 22" x 17"

2
 artist: **FRANK KELLY TREAS**
 art director: Jennifer Greenwell
 client: The Easton Press
 title: Brothers
 medium: Acrylic
 size: 16" x 20"

3
 artist: **RON WALOTSKY**
 art director: Carl Galvin
 client: Penguin Books
 title: Ancient Echoes
 medium: Acrylic
 size: 20" x 30"

4
 artist: **PAUL R. ALEXANDER**
 art director: Jim Breen
 client: Bantam Books
 title: Eerie 4: Last Stand
 medium: Acrylic
 size: 14" x 21"



1



2



3



1

artist: **SERGEI GOLOSHAPOV**
 art director: Sergei Goloshapov
 client: North-South Books
 title: The Six Servants
 medium: Watercolor
 size: 16" x 13 1/2"

2

artist: **JAMES C. CHRISTENSEN**
 art director: Scott Usher
 designer: Peter Landa
 client: The Greenwich Workshop
 Artisan Press
 title: Sisters of the Sea
 medium: Oil
 size: 40" x 30"

3

artist: **JEFF LAUBINSTEIN**
 art director: Tim Nelson
 client: FANA Corporation
 title: Serpent Riverview
 medium: Oil
 size: 24" x 36"





1
Artist: GARY A. TIPPINCOTT
 art director: Michael Farmer
 client: Lisa Peters
 title: Harcourt Brace & Co
 title: Tomorrow's Wizard
 medium: Watercolor
 size: 10" x 16"

2
Artist: GARY RUDELL
 art director: Jim Baen
 client: Baen Books
 title: Lost Children
 medium: Oil
 size: 16" x 23"

3
Artist: DONATO GIANCOLA
 art director: David Stevenson
 client: Ballantine Books
 title: Mother of Winter
 medium: Oil on paper
 size: 34" x 22"

4
Artist: ROMAS KUKALIS
 art director: Sheila Gilbert
 client: Daw Books
 title: Ghost Shadows
 medium: Acrylic on board
 size: 19" x 28"





1
 artist: **JAMES WARIHOLA**
 art director: Jim Frenkel
 designer: Carol Russo
 client: Tor Books
 title: Callahan's Legacy
 medium: Oil
 size: 25"x25"

2
 artist: **JOHN JUDE PALENCAR**
 art director: David Stevenson
 designer: John Jude Palencar
 client: Random House/Ballantine Books
 title: The Transition of H.P. Lovecraft:
 The Road to Madness
 medium: Acrylic
 size: 19"x15"

3
 artist: **CAROL HEYER**
 art director: Tama Montgomery
 designer: Ideals C.B. Staff
 client: Ideals Children's Books
 title: Dragonwing Faerie: Sleeping Beauty
 medium: Acrylic
 size: 18"x24"

4
 artist: **DON MAITZ**
 art director: Robert Wiener
 designer: Tom Cauty
 client: Donald M. Grant Books
 title: Desperation: The Cop
 medium: Oil
 size: 11"x14"





1

artist: **LAUREN MILLS**

art director: Amelia Carling

client: Dial Books

title: The Book of Little Folk

medium: Watercolor

size: 10"x12 1/2"

2

artist: **GLENN KIM**

art director: Judy Murello

designer: Judy Murello

client: Berkley Books

title: Dragon Burning

medium: Acrylic

size: 6"x20"

3

artist: **DENNIS NOLAN**

art director: Atha Tehon

client: Dial Books

title: A Midsummer Night's Dream

medium: Watercolor

size: 14"x16"

1





1

artist: **BRUCE JENSEN**
 art director: David Stevenson
 designer: David Stevenson
 client: Ballantine Books
 title: Do Androids Dream of Electric Sheep?
 medium: Acrylic
 size: 16"x22"

2

artist: **CHRIS MOORE**
 art director: Madeline Mechiffe
 client: Harper Collins
 title: Do Androids Dream of Electric Sheep?
 medium: Acrylic
 size: 21"x16"

3

artist: **DONATO GIANCOLA**
 client: Warner Books
 title: Ravensers
 medium: Oil on paper
 size: 18"x32"



2



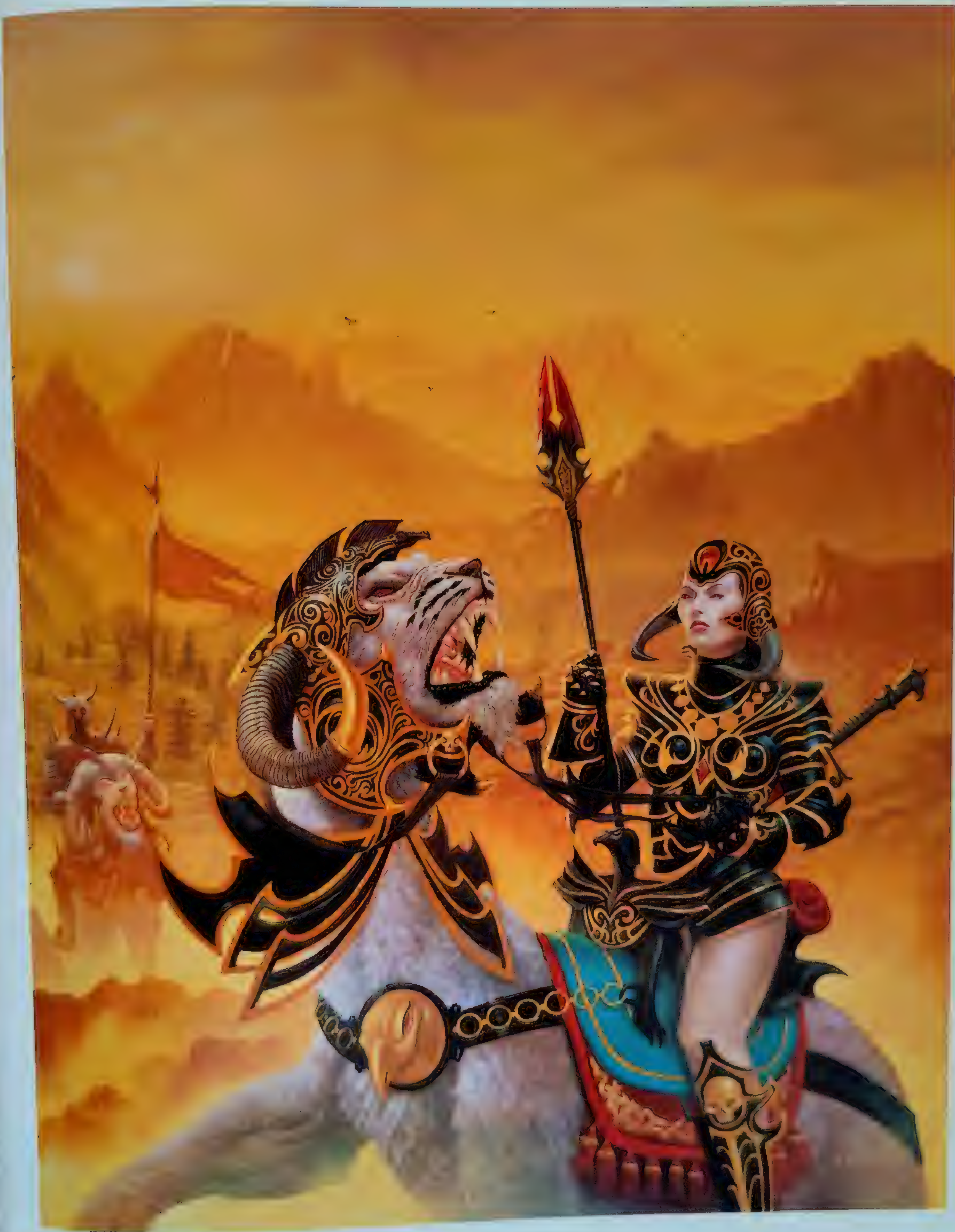


1
 artist: JOHN JUDE PALENCAR
 art director: Don Puckey
 designer: John Puckey
 client: Warner Books
 title: Exile's Challenge
 medium: Oil
 size: 14" x 14"

2
 artist: DONATO GIANCOLA
 client: Penguin/Roc
 title: The Dragonstone
 medium: Oil on paper
 size: 44" x 22"

3
 artist: STEPHEN YOULL
 art director: Jamie S. Warren
 designer: Stephen Youll
 client: Bantam Books
 title: Exile's Challenge
 medium: Oil
 size: 33" x 23"





1
 artist: **JAMES NELSON**
 art director: James Nelson
 client: FASA Corporation
 title: Ktenshin Tower
 medium: Watercolor
 size: 9 1/4" x 13 1/4"

2
 artist: **STEPHEN HICKMAN**
 art director: Jim Baen
 designer: Stephen Hickman
 client: Baen Books
 title: The Card Master
 medium: Oil
 size: 19" x 30"

3
 artist: **GNEMO**
 art director: Tom Kidd
 designer: Michael Brocha
 client: Norwescon
 medium: Oil

4
 artist: **PAUL YOULL**
 art director: Jamie S. Warren Youll
 designer: Paul Youll
 client: Bantam Books/LucasFilm Ltd
 title: Star Wars X Wing: The Bacta War
 medium: Oil acrylic
 size: 18" x 27"





1
 artist: **STEPHEN YOULL**
 art director: Don Puckey
 designer: Stephen Youll
 client: Warner Books
 title: Linty's End
 medium: Oil
 size: 16"x21 1/2"

2
 artist: **JIM BURNS**
 art director: Gene Mydlowski
 designer: Rich Hasselberger
 client: Harper Prism
 title: Sorcerers of Majipoor
 medium: Acrylic
 size: 30"x18"

3
 artist: **STEPHEN HICKMAN**
 art director: James Baen
 designer: Stephen Hickman
 client: Baen Books
 title: Drakon
 medium: Oil
 size: 16"x26"





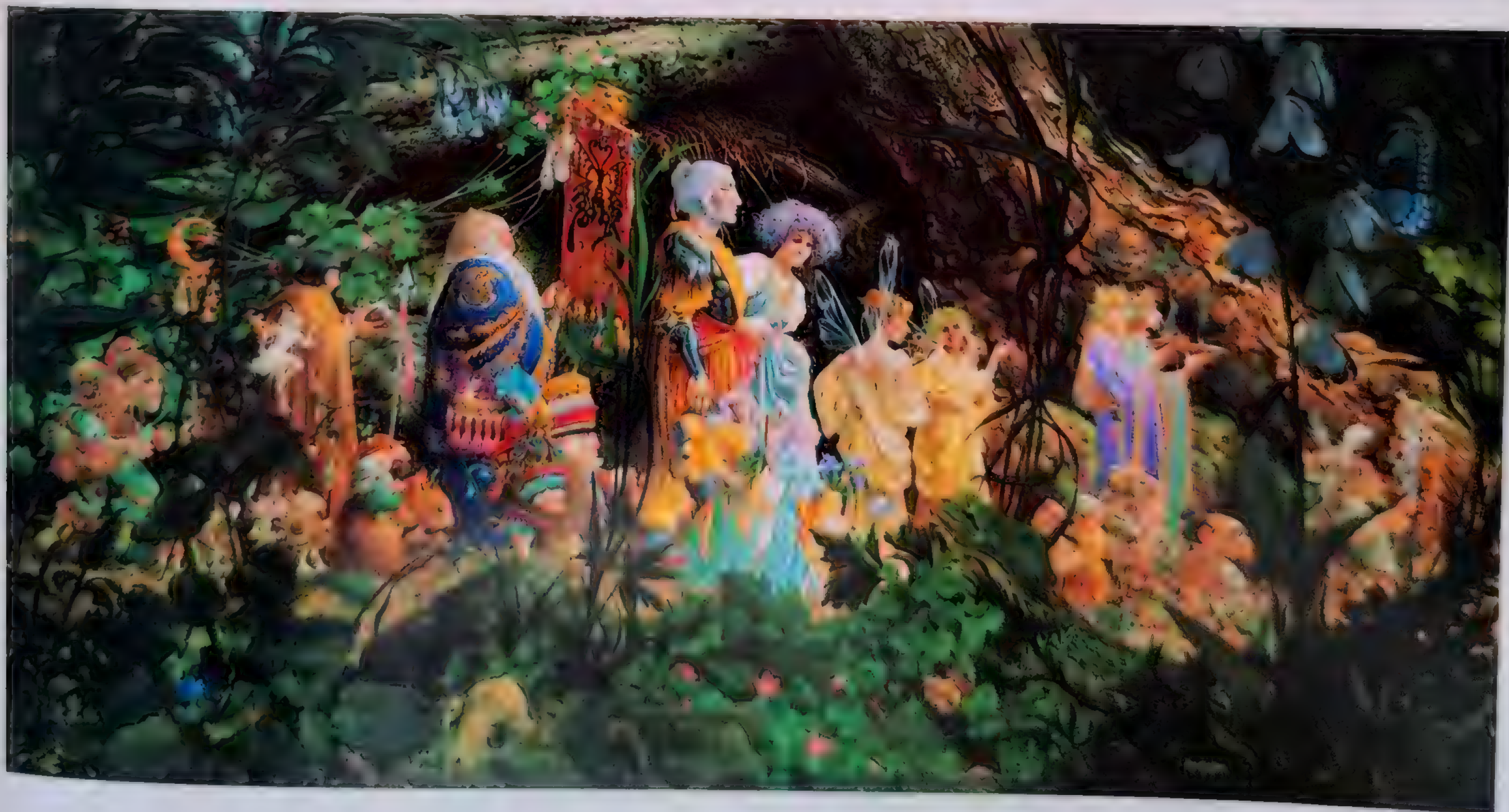
1
 artist: **JOHN JUDE PALENCAR**
 art director: Don Puckey
 designer: Don Puckey
 client: Warner Books
 title: *Adults and Kids*
 medium: Acrylic
 size: 14" x 14"

2
 artist: **BRYN BARNARD**
 art director: Susan White
 client: Time-Life Books
 title: *Yden*
 medium: Acrylic
 size: 24" x 14"

3
 artist: **VICTOR LEE**
 art director: Victor Lee
 designer: Aileen Friedman
 client: Bridgewater Books
 title: *Flight of the Dragons*
 medium: Acrylic
 size: 18" x 12"

4
 artist: **JAMES C. CHRISTENSEN**
 art director: Scott Usher
 designer: Peter Landa
 client: The Greenwich Workshop
 Artisan Press
 title: *The Royal Processional*
 medium: Oil
 size: 48" x 24"



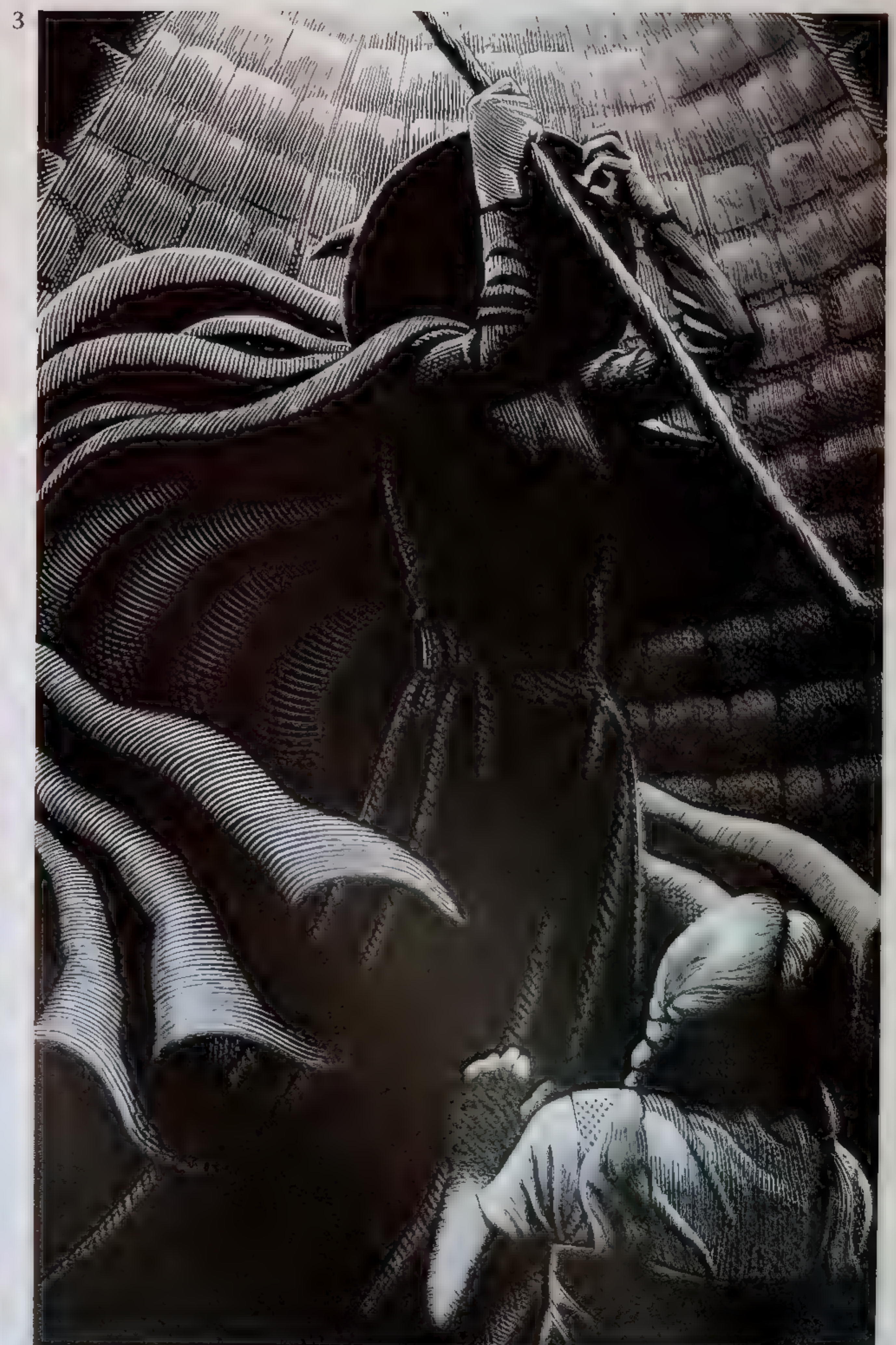


1
 artist: **DOUGLAS SMITH**
 art director: Joseph Montebello
 designer: Joel Avirom
 client: Regan Books/Harper Collins
 title: Wicked
 medium: Scratchboard & watercolor
 size: 9 1/2"x14 1/2"

2
 artist: **NICHOLAS JAINSCHIGG**
 art director: Irene Gallo
 client: Tor Books
 title: Wildside [paperback]
 medium: Mixed/assemblage
 size: 18"x24"

3
 artist: **DOUGLAS SMITH**
 art director: Joseph Montebello
 designer: Joel Avirom
 client: Regan Books/Harper Collins
 title: The Murder and It's Afterlife
 medium: Scratchboard
 size: 6"x9 1/2"

4
 artist: **TRISTAN A. ELWELL**
 art director: Irene Gallo
 client: Tor Books
 title: The Willing Spirit
 medium: Acrylic on masonite
 size: 18"x24"





1

artist: **GNEMO**
art director: Tom Kidd
designer: Michael Brocha
client: Norwescon
title: Peale's New York Penthouse
medium: Oil
size: 30"x40"

2

artist: **DANIEL BRERETON**
art director: Larry Snelly
designer: Daniel Brereton
client: White Wolf
title: Midnight Circus
medium: Watercolor
size: 12"x19"

3

artist: **BOLTON BOROS & CABOR SZIKSZAI**
designer: Bolton Boros & Cabor Seikszai
client: Mora SF [Budapest]
title: The World of Baphomet
medium: Acrylic
size: 8"x13"

4

artist: **JOHN HOWE**
art director: Sheila Gilbert
designer: Miles Long
client: Daw Books
title: The Cloak of Night and Daggers
medium: Watercolor
size: 18"x30"



1

2



3





1
artist: BOB EGGLETON
art director: Irene Geller
client: Fox Books
title: Northern Birds
medium: Acrylic
size: 30" x 20"

2
artist: ALAN POLLACK
art director: Judy Geller
designer: David Minton
client: TSR Books
title: Human Figures
medium: Oil
size: 23" x 35"

3
artist: LUIS ROYO
art director: Luis Royo
client: Northern Editions
title: Window Towards Hell
medium: Acrylic on silk
size: 14" x 24"

4
artist: KEITH PARKINSON
art director: Kevin Sembringer
designer: Keith Parkinson
client: The Second Books, Inc.
title: Damsel in Red
medium: Oil
size: 24" x 36"



1

3



2





art director: Denny O'Neil & Mark Chiarello artist: **DOUG BEEKMAN** client: DC Comics title: Shadow of the Bat medium: Watercolor size: 16" x 20"



artist: MARK SCHULIZ

art director: Amie Brockway designer: Kevin Lison client: Kitchen Sink Press title: Xenozoic Tales #14
medium: Ink & digital color size: 14"x20"

1
 artist: **RAY LAGO**
 art director: Mark Mazz
 client: Harris Comics
 title: Vampirella's 25th Anniversary
 medium: Watercolor
 size: 12"x19"

2
 artist: **MARK NELSON**
 art director: Amie Brockway
 designer: Douglas Bantz
 client: Kitchen Sink Press
 title: Death Rattle
 medium: Ink & digital color
 size: 11"x17"

3
 artist: **PAOLO PARENTI**
 art director: Dan Raspler
 designer: Paolo Parenti
 client: DC Comics
 title: Good Boy!
 medium: Acrylic
 size: 11"x17"

4
 artist: **RAY LAGO**
 art director: Mark Mazz
 client: Harris Comics
 title: Vampirella's 25th Anniversary
 medium: Watercolor
 size: 12"x19"





1
 artist: **MARK WHEATLEY**
 art director: Mark Wheatley
 client: Mark's Giant Economy
 Size Comics
 title: Radical Dreamer Prime
 medium: Dyes, gouache, digital
 size: 13 1/4" x 10 1/4"

2
 artist: **STEVE RUDE**
 client: Dark Horse Comics
 title: Alien Justice
 medium: Colored Inks
 size: 20" x 30"

3
 artist: **JIM LEE**
 art director: Mike Heisler
 designer: Greg Brotherton
 client: Wildstorm Productions
 title: Deathblow #0
 medium: Pencil & ink
 size: 11" x 17"

4
 artist: **STEVE RUDE**
 client: Dark Horse Comics
 title: Sunny Day
 medium: Acrylic
 size: 20" x 30"



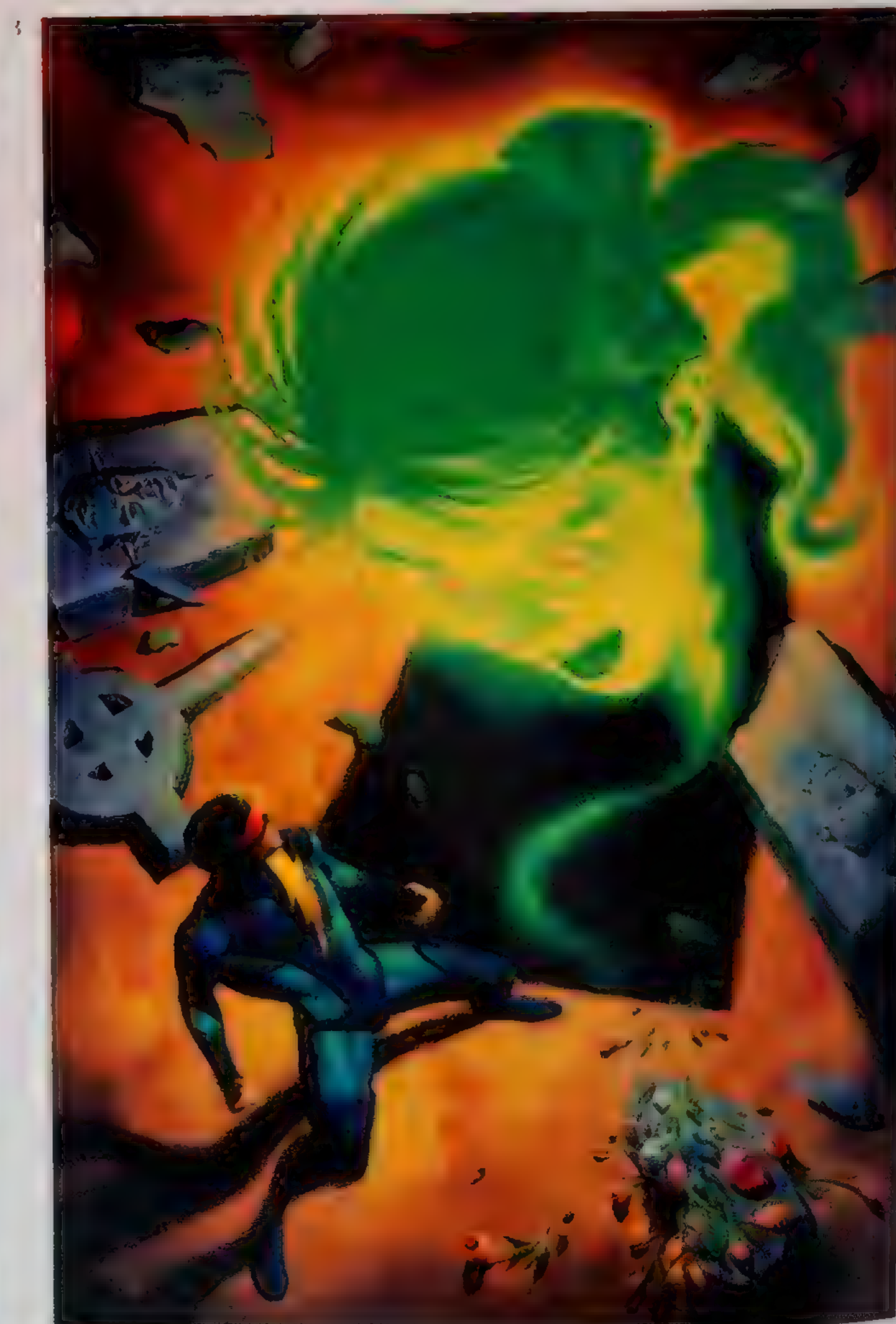


1
 artist: **DAVE MCKEAN**
 art director: Amie Brockway
 designer: Dave McKean
 client: Kitchen Sink Press
 title: Cages #10
 medium: Mixed digital

2
 artist: **REBECCA GUAY**
 art director: Jeff Gomez
 client: Acclaim Comics
 title: Terra and Serra
 medium: Watercolor
 size: 11 X 14

3
 artist: **STEVE RUDI**
 client: Dark Horse Comics
 title: The Dark Side of the Moon
 medium: Oil
 size: 20 X 30

4
 artist: **ALEX ROSS**
 client: Williams-Sonoma Home Decor
 title: Astro City





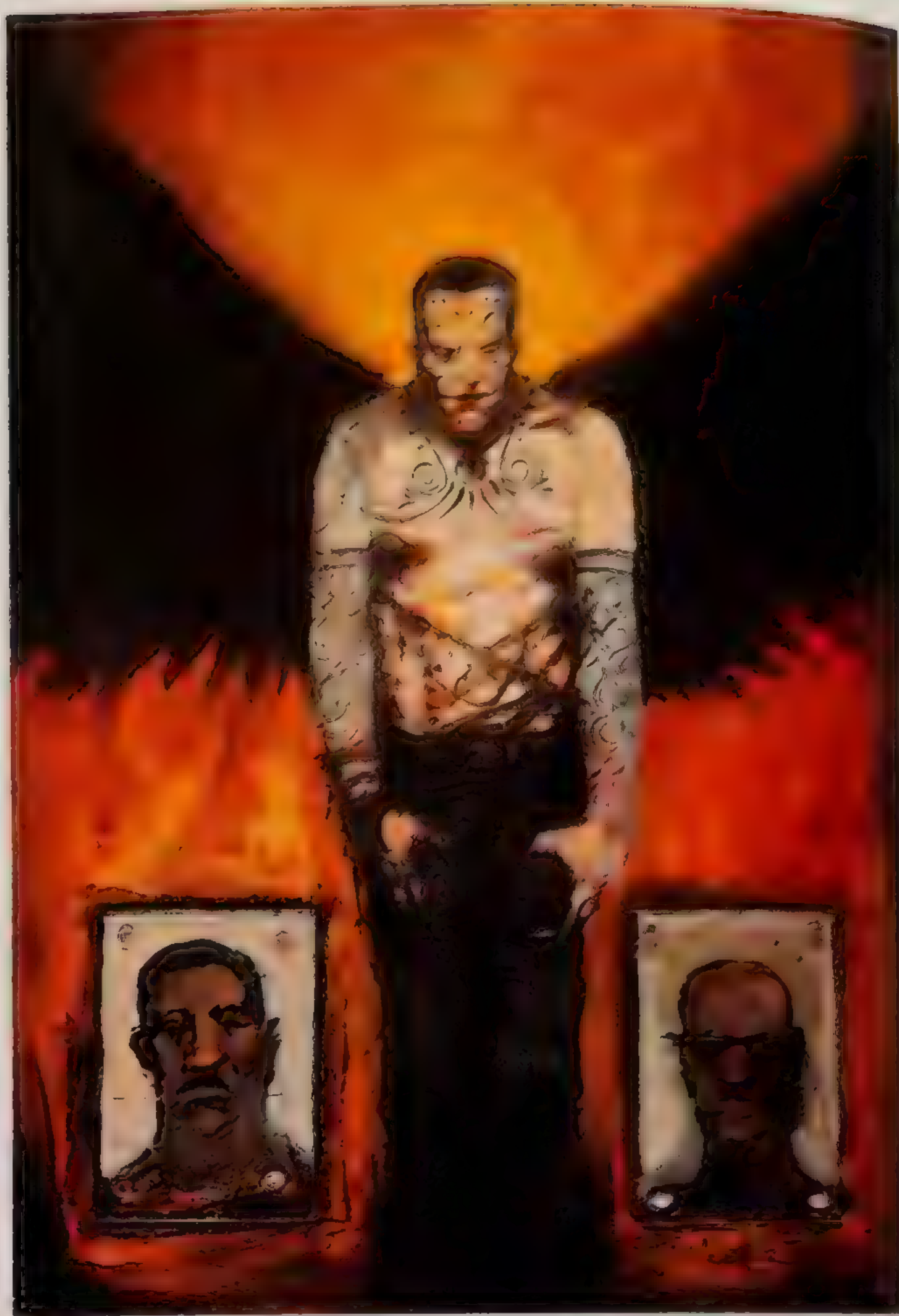
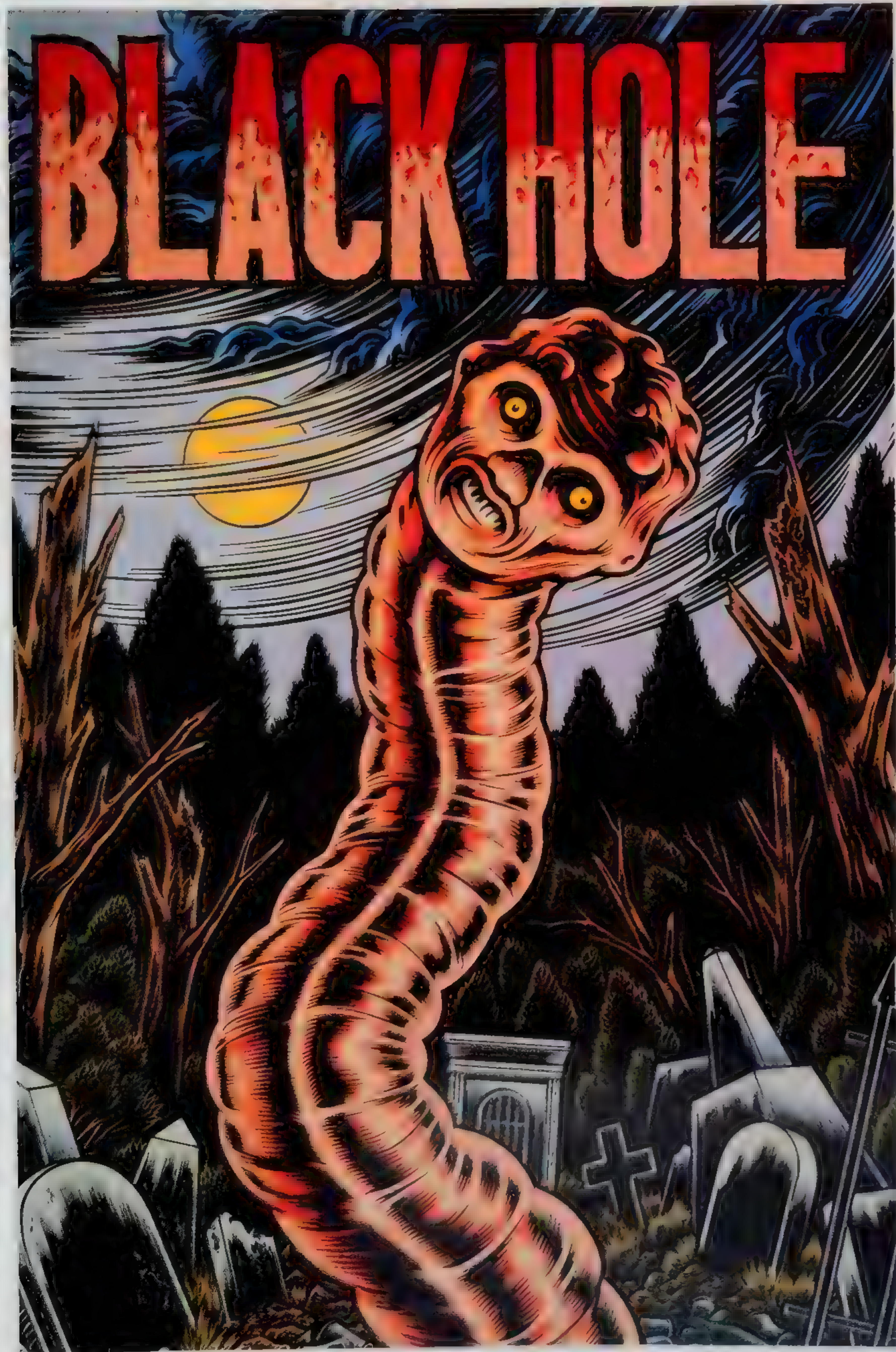
SPECTACULAR COMICS

1
JOHN MULLER
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines

2
CHARLES BURNS
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines

3
JACQUES BRIDY
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines

4
STEVE EASTNER & RICH LARSON
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines
with the Raging Bloodlines





SPECTRUM 4 COOL M I C C S

1
artist: **MARK GABBANA**
client: Rudy Coby
title: Labman
medium: Acrylic
size: 10 1/2"x16"

3
artist: **GREG LOUDON**
art director: Hart Fisher
client: Boneyard Press
title: Vampire Lust #1
medium: Acrylic
size: 18"x24"

2
artist: **CLYDE CALDWELL**
client: Armada Comics
title: Fallen Angel
medium: Oil
size: 12 1/2"x18 1/2"

4
artist: **DAVID DeVRIES**
art director: Bob Kahan
client: DC Comics
title: Batman/Superman
medium: Acrylic





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SPECTRUM COMICS

1
 artist: **TRAVIS CHARIST**
 art director: Mike Helsler
 client: Wildstorm Productions
 title: WildC.A.T.S. #28
 medium: Ink
 size: 11"x17"

2
 artist: **GLEN ORBICK**
 art director: Dan Raspler
 client: DC Comics
 title: The Spectre #49
 medium: Oil
 size: 16"x22"

3
 artist: **JOHN MULLER**
 art director: Amie Brockway
 designer: Evan Metcalf
 client: Kitchen Sink Press
 title: The Crow: Wild Justice
 medium: Mixed
 size: 18"x24"



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PHOTOGRAPH BY JAMES H. HARRIS FOR JAMES H. HARRIS PHOTOGRAPHY, INC., CHICAGO, ILLINOIS

designer: Burne Hogarth client: Graphitti Design artist: **JOSEPH DeVITO** title: The Hogarth Tarzan medium: Bronze size: 15"H



artist **J.A. PIPPETT**
art director: J.A. Pippett designer: J.A. Pippett title: Moonlighter size: 31" H

SPECTRUM 4 DIMENSIONAL

1

artist: **RANDY BOWEN**
art director: Sue Ann Harkey
client: Magic: The Gathering
title: Shivan Dragon

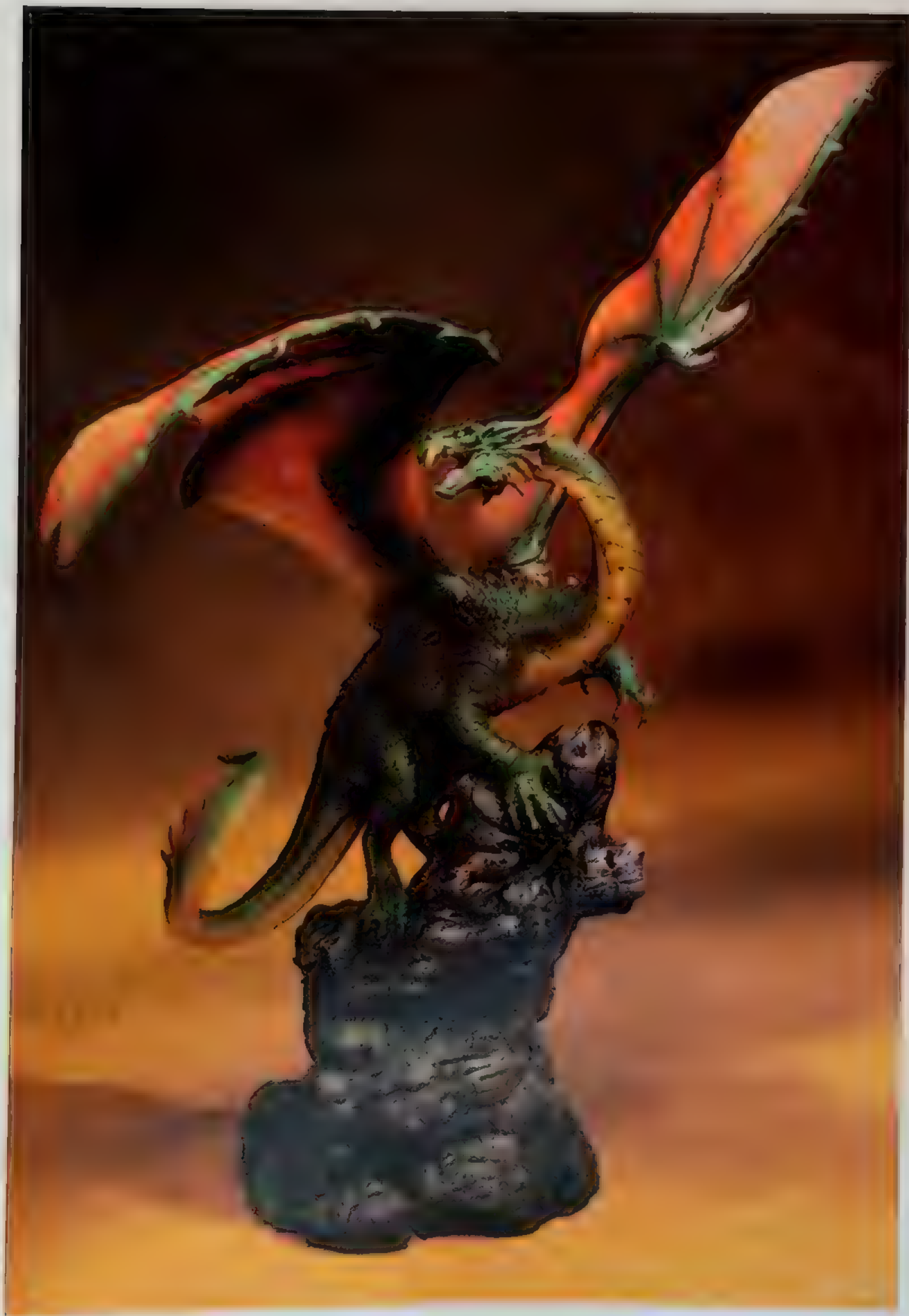
2

artist: **HARRIETT MORTEN-BECKER**
designer: Harriett Morten Becker
client: Nocturnal Vision
title: Starlight
medium: Clay
size: 10"H

3

artist: **CLAYBURN S. MOORE**
art director: Clayburn S. Moore
designer: Clayburn S. Moore
client: Frank Frazetta
title: Princess
medium: Bronze
size: 10 1/2"H

1



2





SPECTRUM 4 DIMENSIONAL

1

artist: **MAT FALLS**
 client: Sideshow, Inc.
 title: Alien Grey
 medium: Clay & resin
 size: 10"Hx10"Dx9"W

2

artist: **ANTHONY VEILLEUX**
 designer: Anthony Veilleux
 client: G-Force Model Kits Canada
 title: Guller's Daughter
 medium: Mixed/resin

3

artist: **CLAYBURN S. MOORE**
 art director: Clayburn S. Moore
 designer: Clayburn S. Moore
 client: Top Cow Productions
 title: Witchblade
 medium: Cold-cast porcelain
 size: 11 1/2"H

4

artist: **SAM GREENWELL**
 designer: Sam Greenwell
 client: Acornboy Studios/Nemesis
 title: Aries
 medium: Super Sculpey
 size: 16"H



2



3





SPECTRUM 4 DIMENSIONAL

1

ARTIST: MILES TEVES
 Medium: Clay, wood
 Dimensions: 18" x 18" x 18"
 Edition: 1/100
 Price: \$1,200

2

ARTIST: LISA SNELLINGS
 Medium: Clay, wood
 Dimensions: 18" x 18" x 18"
 Edition: 1/100
 Price: \$1,200

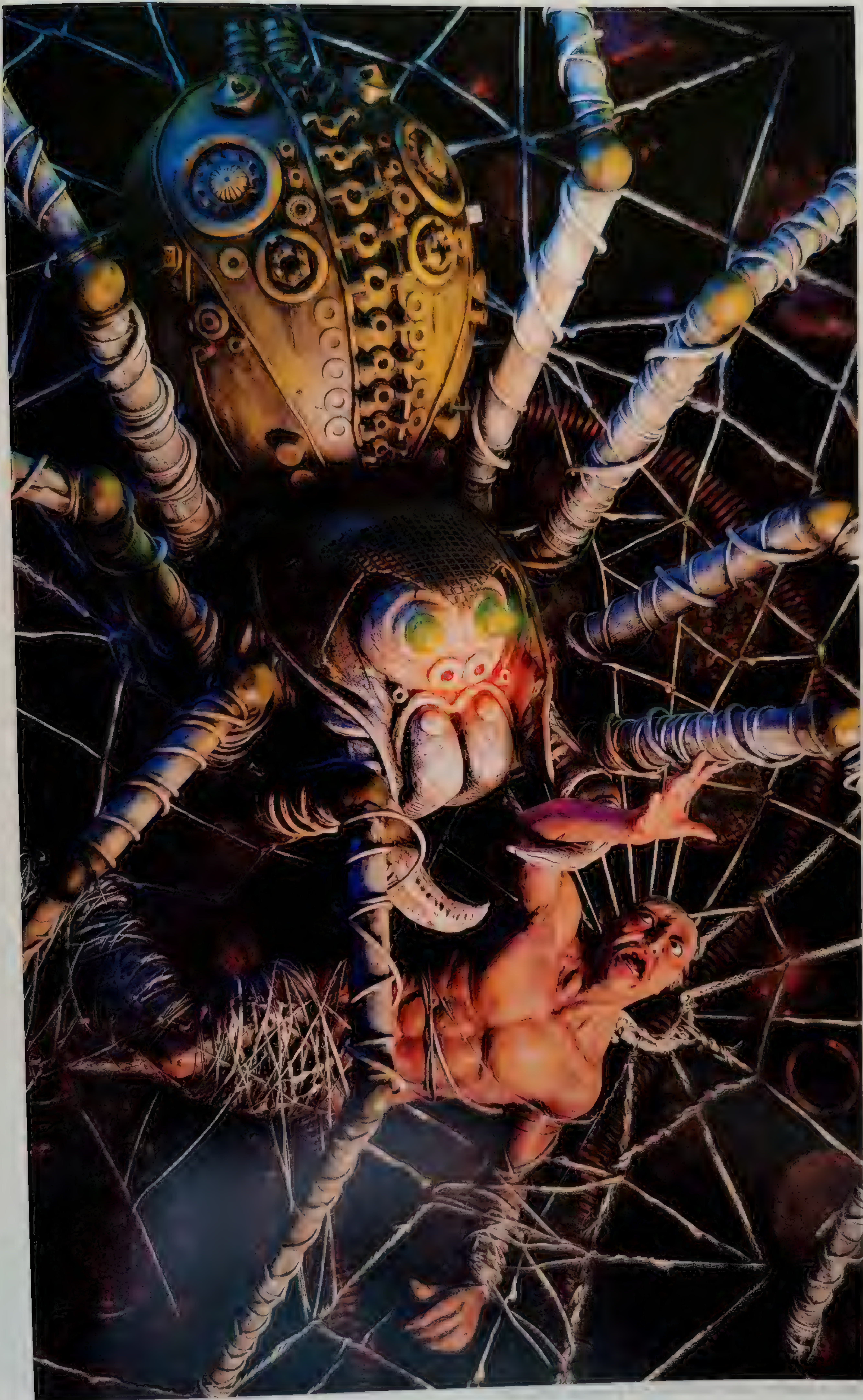
3

ARTIST: TOM TAGGART
 Medium: Clay, wood
 Dimensions: 18" x 18" x 18"
 Edition: 1/100
 Price: \$1,200



2





SPECTRUM 4 DIMENSIONAL

1

artist: **OLIVER McCRAE**
client: Eagle Heart Createlier
title: Homage to Roger Stine
medium: Ceramic
size: 12"Hx10"Wx9"D

2

artist: **OLIVER McCRAE**
client: Eagle Heart Createlier
title: Behold Unto Us a Manchild is Born
and His Name Shall Be Wonderful,
and Mighty God
medium: Ceramic
size: 24"Hx15"Wx16"D

3

artist: **JOEL HARLOW**
art director: Joel Harlow
title: Great Old One
medium: Bronze
size: 1'x2'



2







art director: Brom artist: **PHIL HALL** client: FPG medium: Oil size: 13"x10"



artist: **PETAR MESELDŽIJA**
art director: Chris Meiklejohn designer: Petar Meseldžija client: Meiklejohn Graphics title: Noble Dragon
medium: Oil size: 50cmx70cm

SPECTRUM 4 INSTITUTIONAL

1

artist: **YURI BARTOLI**
 designer: Yuri Bartoli
 client: Yuri Bartoli
 title: Whale's Sky
 medium: Oil
 size: 20"x18"

2

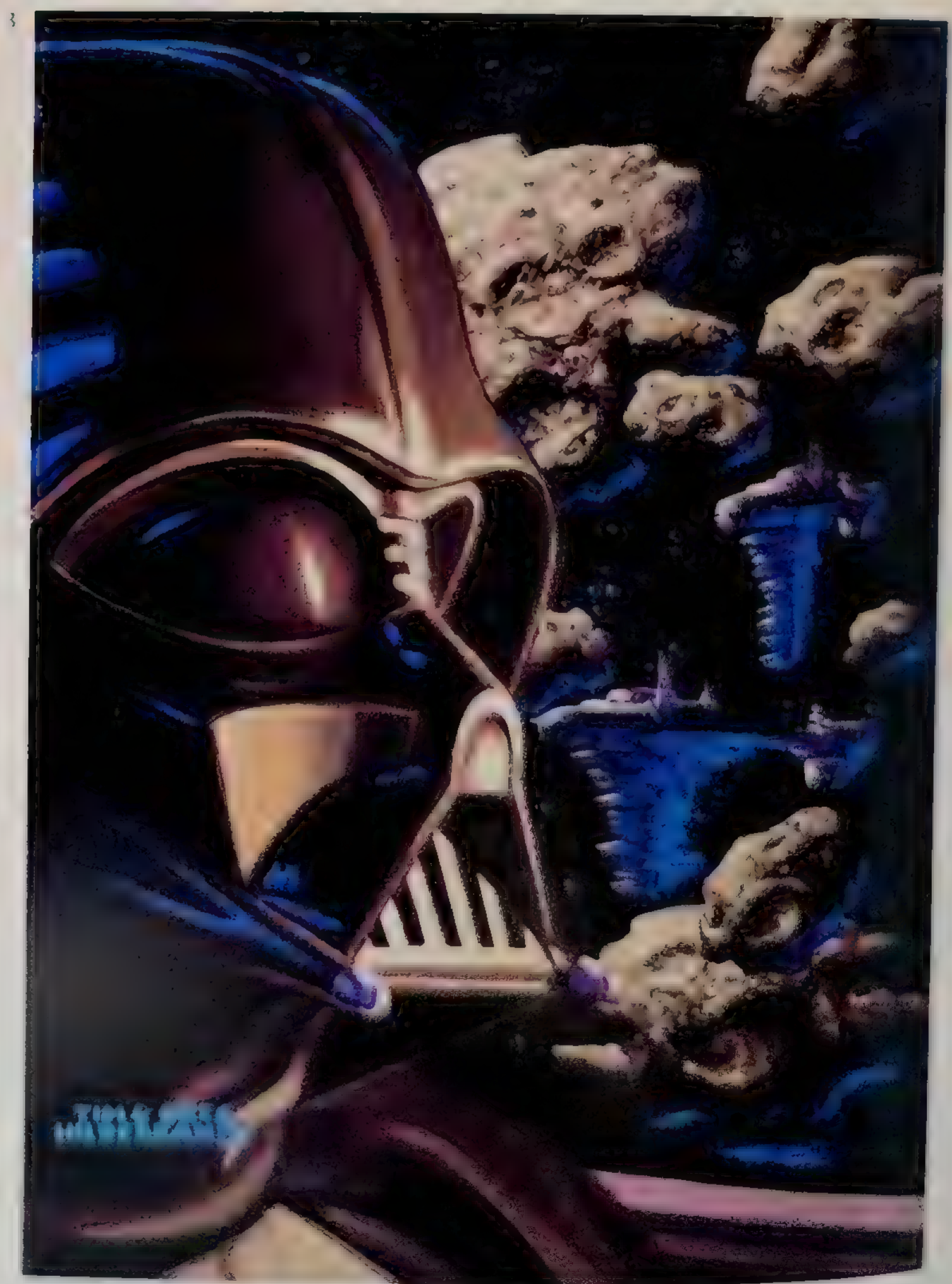
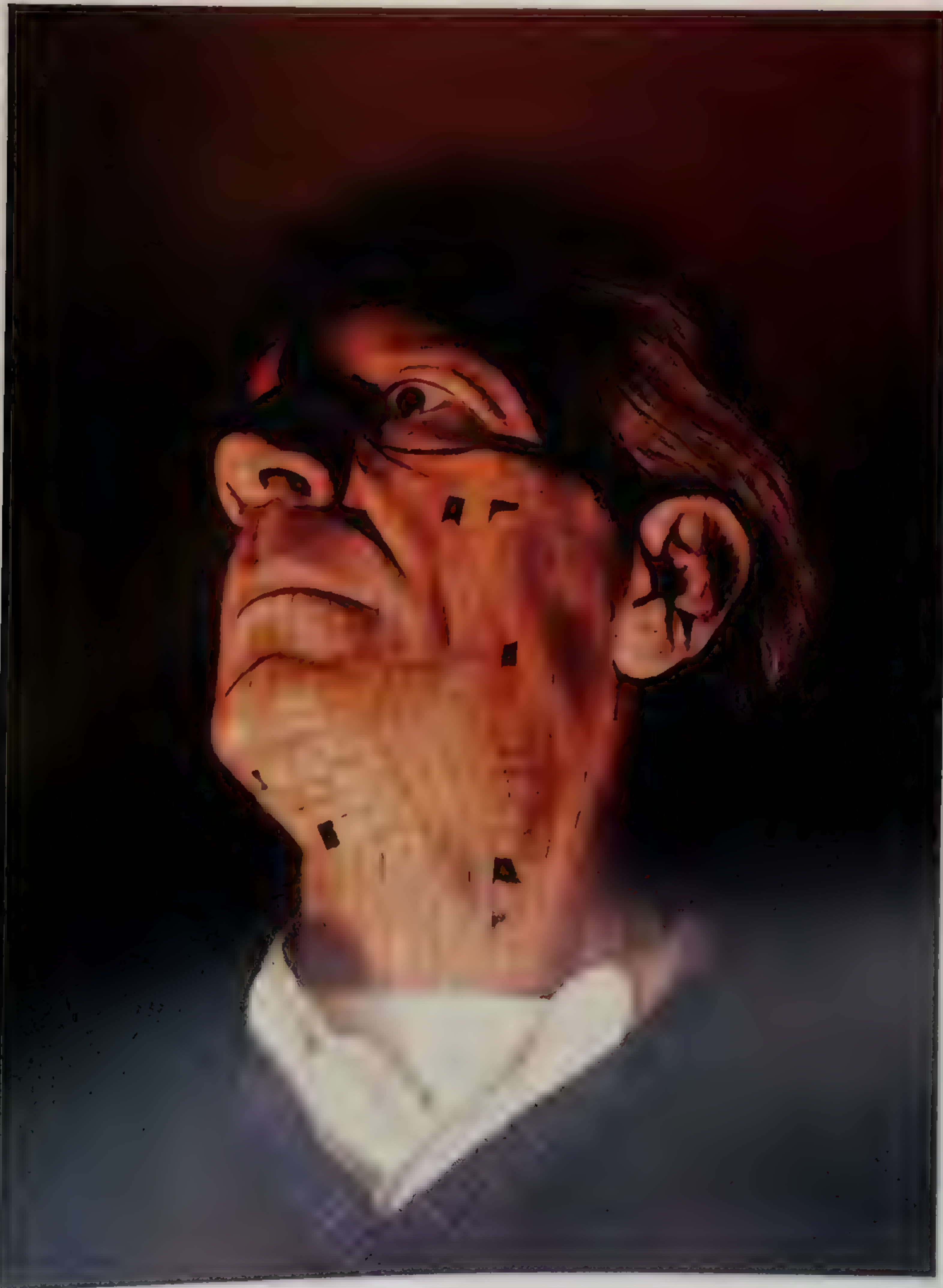
artist: **PHILIP STRAUB**
 art director: Philip Straub
 title: Tapeplate
 medium: Oil
 size: 11"x14"

3

artist: **GREG & TIM HILDEBRANDT**
 art director: Roger Westberg
 client: Topps Company
 title: Vader Destroys the Rebel Fleet
 medium: Acrylic
 size: 11"x18"

4

artist: **MIKE EVANS**
 designer: Mike Evans
 client: The Schenck Group, Arts
 title: November
 medium: Oil
 size: 11"x20"





1
FRED HOOPER
 and assistant: C.J. Conroy
 Designer: Lili Stryker
 Editor: Marybeth Weiss
 Title: *Almond Blossom*
 Medium: Paper
 Size: 8 x 10

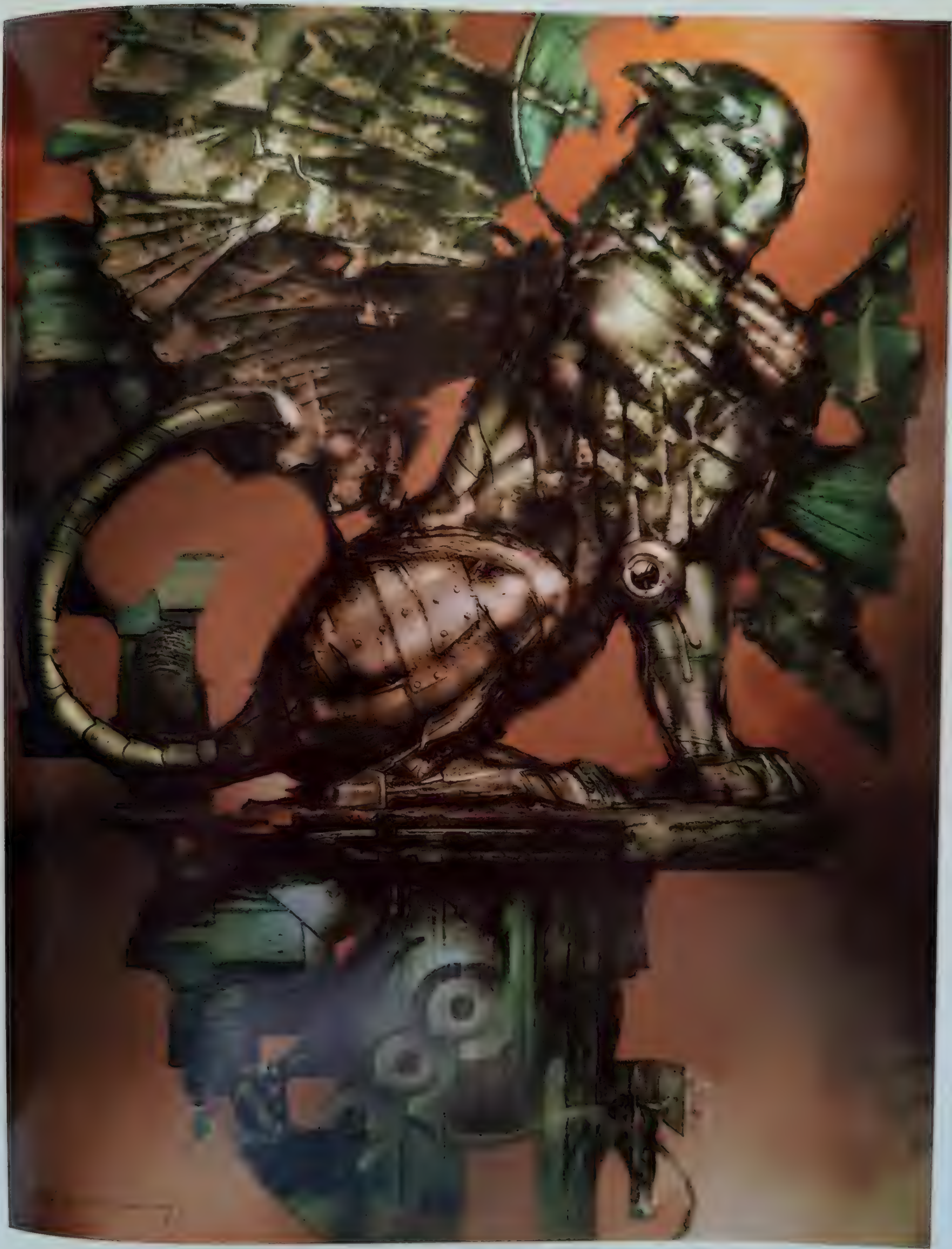
2
MURRAY TINKELMAN
 and assistant: Lisa Gossard
 Designer: Lisa Gossard
 Editor: Dennis Gossard
 Title: *Myself*
 Medium: Paper
 Size: 11 x 11

3
DARREL ANDERSON
 and assistant: Sharon Anderson
 Editor: David Anderson
 Title: *Thorn*
 Medium: Paper

4
RICK BERRY
 and assistant: Brenda Rick Berry
 Designer: Brenda
 Editor: Rick
 Title: *Kiss*
 Medium: Paper



3



SPECTRUM 4 INSTITUTIONAL

1

artist: **GREG NEWBOLD**

art director: Steve Owen

designer: Chris Johnson

client: Brodart Co.

title: Looking For a Good Book

medium: Acrylic

size: 12"x12"

2

artist: **SEAN BEAVERS**

art director: Sean Beavers

client: Thanks To Gravity Inc.

title: Rain On the 1st

medium: Oil

size: 20"x22"

3

artist: **JAEI**

art director: Maria Coughlin

designer: Graham Davis

client: Running Press

title: The Dream Lives

medium: Oil

size: 20"x12"

4

artist: **ERIC BOWMAN**

art director: Eric Bowman

title: Back To the Future

medium: Acrylic on stretched canvas

size: 11"x18"x8"



2



3





1 **DAVID W. MEIKEL**
with Andrew Kaufman
Illustrations: Eric Schickel
Cover: Katherine Tegen
New: Aladdin
Reprints: 1997
128 pages

2 **WES BENSCHOTER**
Illustrations: Wes Benschoter
Cover: M. J. S. Jones
ISBN: 0-00-000000-0
Reprints: 1997
128 pages

3 **RICHARD ROBER**
Illustrations: Rick Papp
Cover: Richard Rober
ISBN: 0-00-000000-0
Reprints: 1997
128 pages





SPECTRUM 4 INSTITUTIONAL

1

artist: **WILLIAM PROSSER**
 title: When Pigs Fly
 medium: Oil
 size: 44"x36"

2

artist: **DITTELIZZI**
 art director: Angela DeFrancis
 client: Self-published print
 title: Titania's Procession
 medium: Airbrush/watercolor
 size: 40"x40"

3

artist: **SCOTT GUSTATSON**
 art director: Jenniter Oakes
 designer: Scott Gustatson
 client: The Greenwich Workshop
 title: Puss In Boots
 medium: Oil
 size: 30"x36"



2





SPECTRUM 4 INSTITUTIONAL

1

artist: **JOEL BISKE**
 client: Wizards of the Coast
 title: Raven
 medium: Acrylic
 size: 10"x8"

2

artist: **BROM**
 art director: Brom
 designer: Brom
 client: FPG
 title: Peace
 medium: Oil
 size: 8"x10"

3

artist: **RICK BERRY**
 art director: Brom
 designer: Brom
 client: FPG
 title: Headball Tourney
 medium: Watercolor/digital

4

artist: **JOE CHIDO**
 art director: Ted Adams
 designer: John Uhrich
 client: Wildstorm Productions
 title: Ladvtron Internet
 medium: Acrylic
 size: 9"x12"



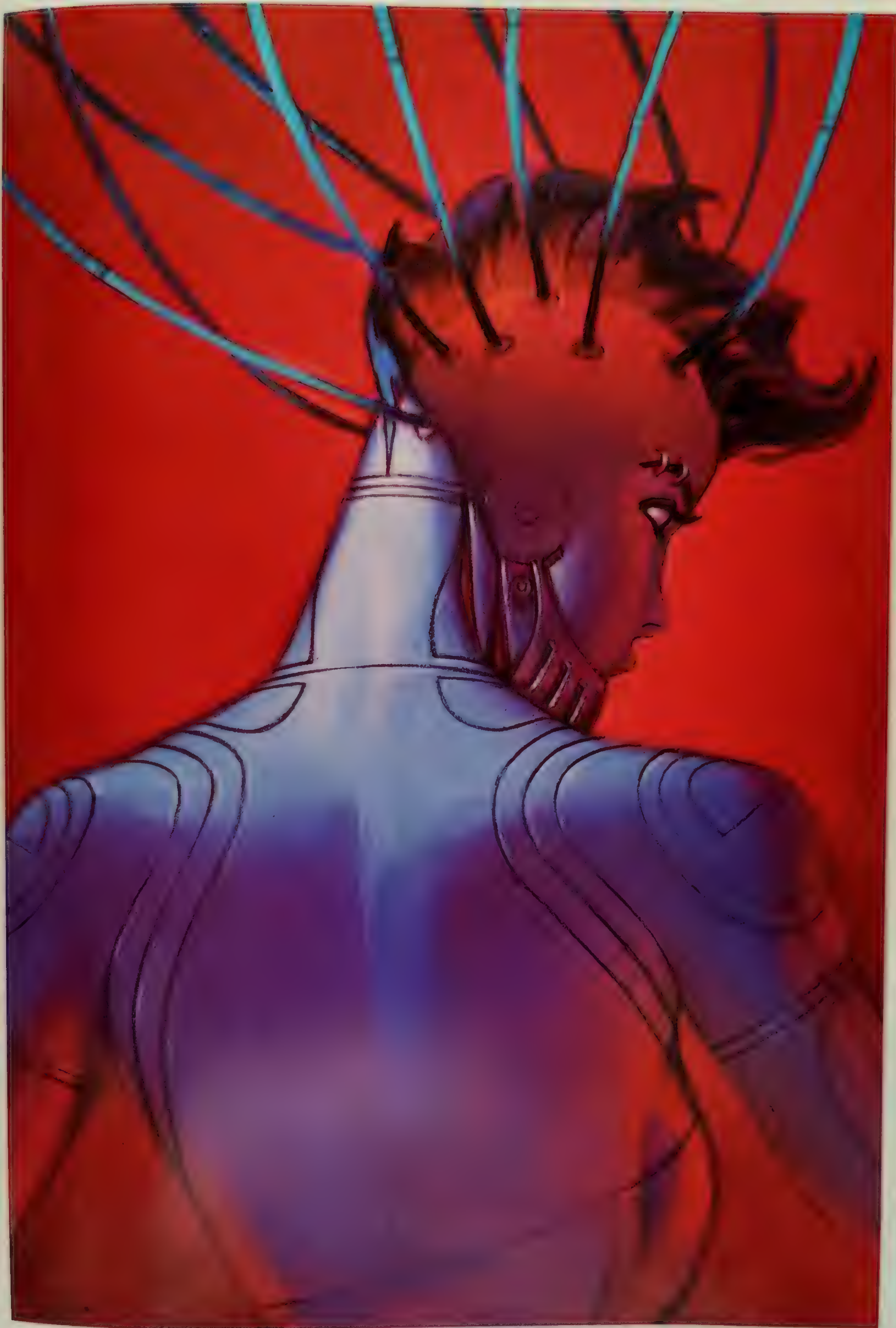
1

2



3





1
JAMES A. OWEN
 1894-1967
 1894-1967
 1894-1967
 1894-1967
 1894-1967

2
JAMES GURNEY
 1894-1967
 1894-1967
 1894-1967
 1894-1967
 1894-1967

3
JEFF MIRACOLA
 1894-1967
 1894-1967
 1894-1967
 1894-1967
 1894-1967

4
JOSEPH PAGE KOVACH
 1894-1967
 1894-1967
 1894-1967
 1894-1967
 1894-1967





SPECTRUM 4 INSTITUTIONAL

1
 artist: DAVID BOWERS
 title: O.J.'s Nightmare
 medium: Oil
 size: 12 1/2" x 16 1/4"

2
 artist: TODD SCHORR
 art director: Amie K. Brockway
 designer: Kevin Lison
 client: Kitchen Sink Press
 title: H.P. Lovecraft's Fried Seafood Cart
 medium: Acrylic
 size: 40" x 30"

3
 artist: DAVID BOWERS
 art director: Frank Sturges
 title: The Bird Keeper
 medium: Oil
 12 1/2" x 17"





SPECTRUM 4 INSTITUTIONAL

1
artist: **PHIL HALE**
art director: Craig Hooper
client: Wizards of the Coast
title: Fix All
medium: Oil

2
artist: **MOEBIUS**
art director: Craig Hooper
client: Wizards of the Coast
title: Project Zurich

3
artist: **BROM**
art director: Brom
designer: Brom
client: FPG
title: Graftor
medium: Oil
size: 8"x10"



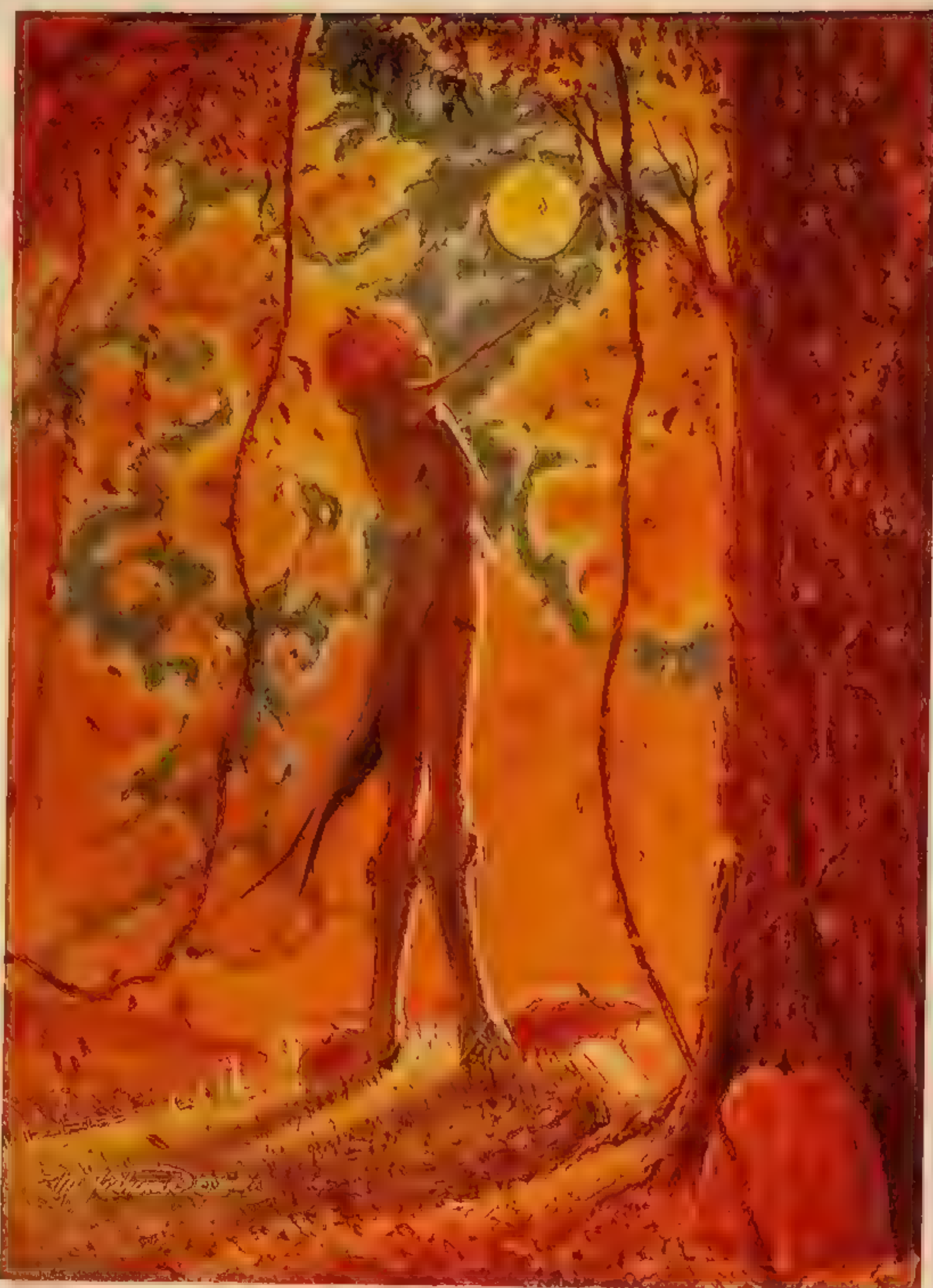


1
 artist: **MARK FISHMAN**
 title: Bring On Halloween
 medium: Oil
 size: 18"x24"

2
 artist: **GREG & TIM HILDEBRANDT**
 art director: Dan Buckley
 client: Fleer/Skybox
 title: Bloody Mary
 medium: Acrylic
 size: 16"x21"

3
 artist: **ZOLTON BOROS
 & GABOR SZIKSZAI**
 designer: Zolton Boros
 & Gabor Szikszai
 client: Hungaria Insurance Co.
 title: Calendar—July/August
 medium: Acrylic
 size: 16"x10"

4
 artist: **JOHN ZELEZNIK**
 designer: John Zeleznik
 client: Palladium Books
 title: Rifts: Psyscape
 medium: Acrylic
 size: 18"x24"





1

artist: **GEOFF DARROW**
 art director: Sue Ann Harkey
 designer: Visions
 client: Magic: The Gathering
 title: Goblin Swine

2

artist: **ROBERT BLISS**
 art director: Sue Ann Harkey
 designer: "Mitage"
 client: Magic: The Gathering
 title: Polymorph

3

artist: **JOE WILSON**
 art director: Joe Wilson
 client: Self promotion
 title: You Can't Make An Omelet..
 medium: Oil
 size: 13"x20"o



1

2





SPECTRUM 4 INSTITUTIONAL

1
 artist: **TODD SCHORR**
 art director: Amie K. Brockway
 designer: Kevin Lison
 client: Kitchen Sink Press
 title: The Planet of Lost
 medium: Acrylic
 size: 40"x30"

2
 artist: **JOE CHIDO**
 art director: Ted Adams
 designer: John Uhrich
 client: Wildstorm Productions
 title: Artemis, Fried Lizard
 medium: Acrylic
 size: 9"x12"

3
 artist: **DAVID DeVRIES**
 art director: Mike Pasciullo
 client: Fleer/Skybox
 title: Carnage
 medium: Acrylic

4
 artist: **FRED FIELDS**
 client: S.Q. Productions
 title: Immortality
 medium: Oil
 size: 11 1/4"x14 1/4"

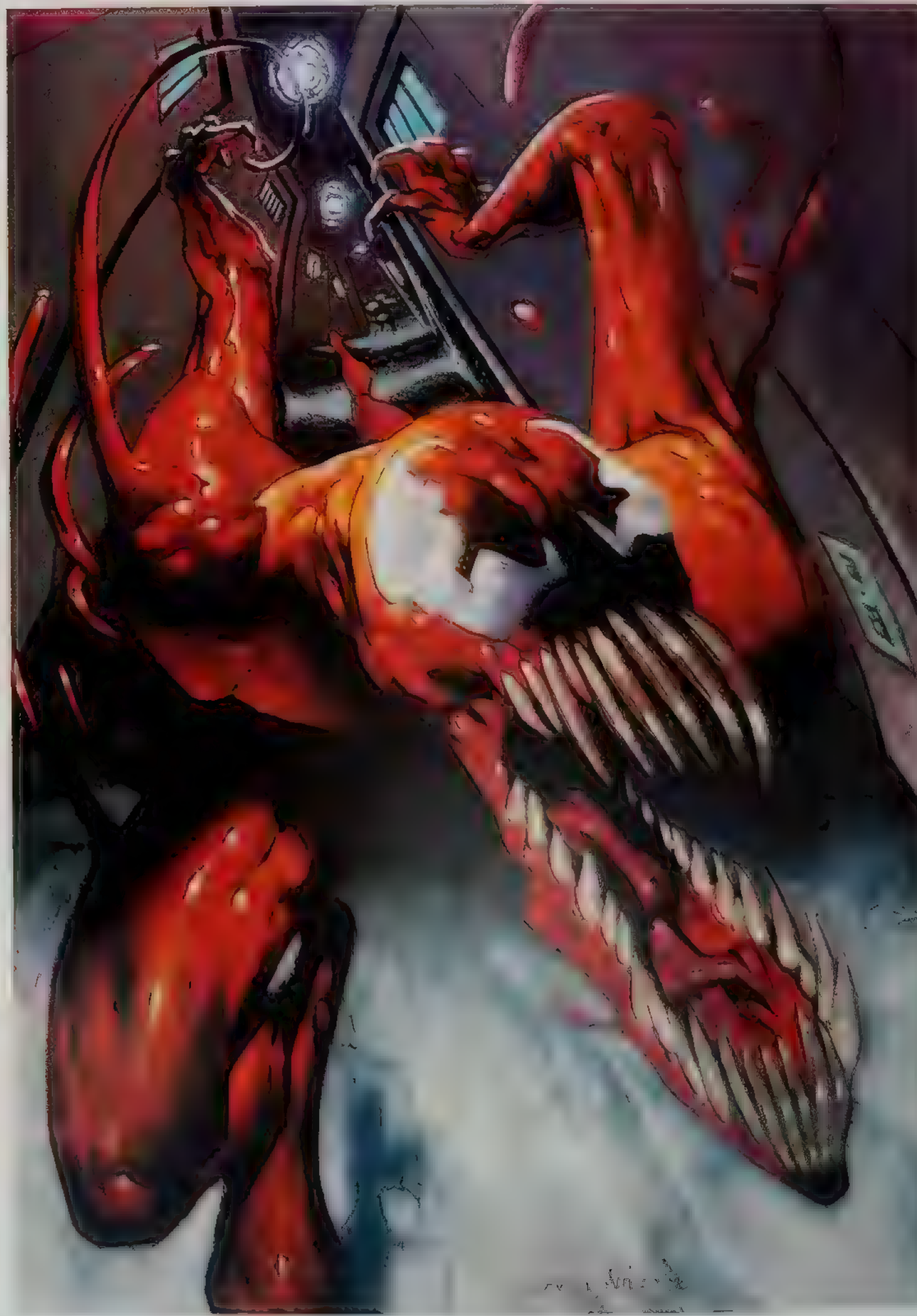


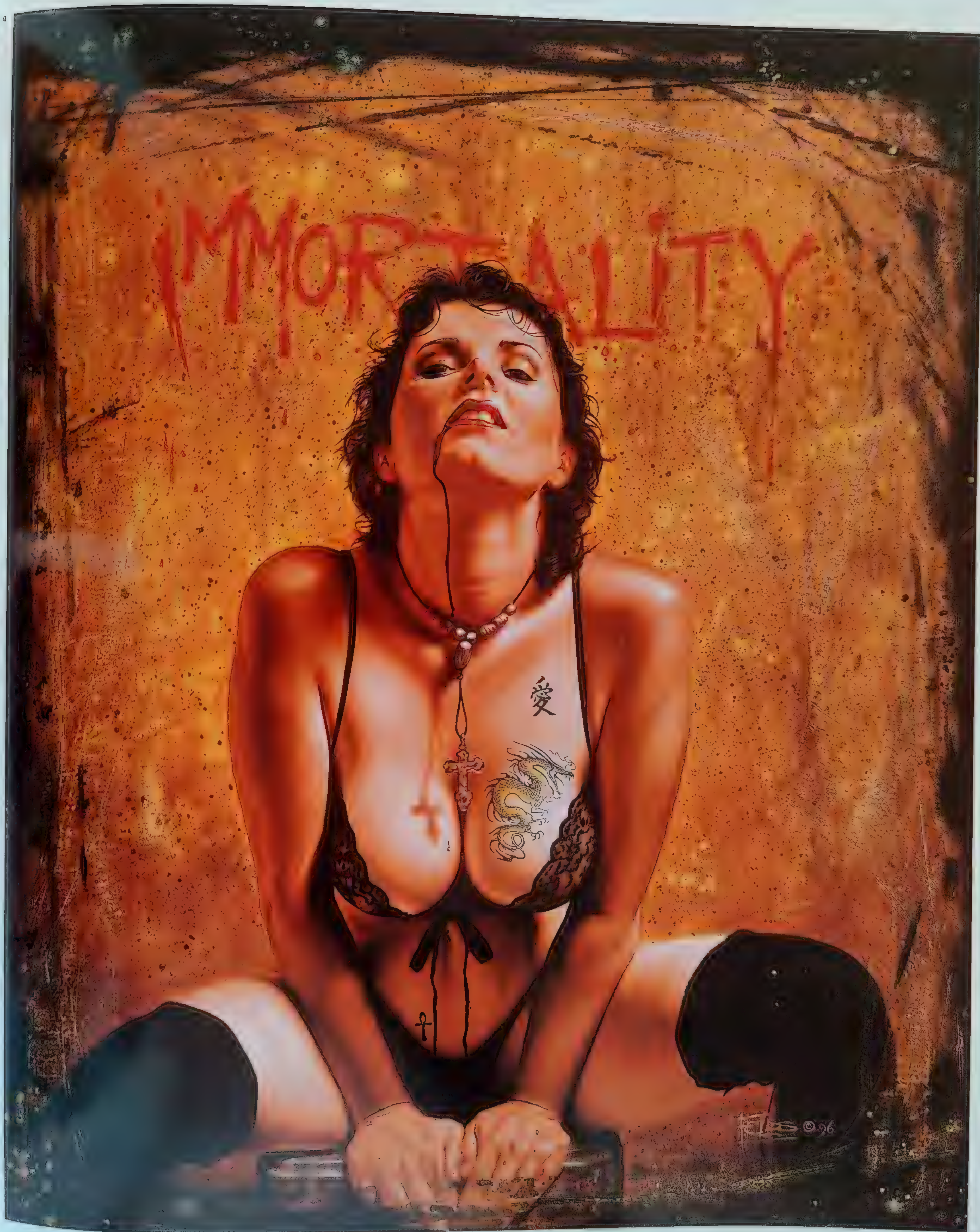
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2



3





SPECTRUM 4 INSTITUTIONAL

1

artist: **TERESE NIELSEN**
 art director: Sue Ann Harkey
 designer: Sue Ann Harkey
 client: Wizards of the Coast
 title: Foresight
 medium: Mixed
 size: 10"x8 1/2"

2

artist: **RICK BERRY**
 art director: Brom & Rick Berry
 designer: Brom
 client: FPG
 title: CyberCop
 medium: Watercolor/digital

3

artist: **PHIL HALE**
 art director: Phil Hale
 medium: Oil

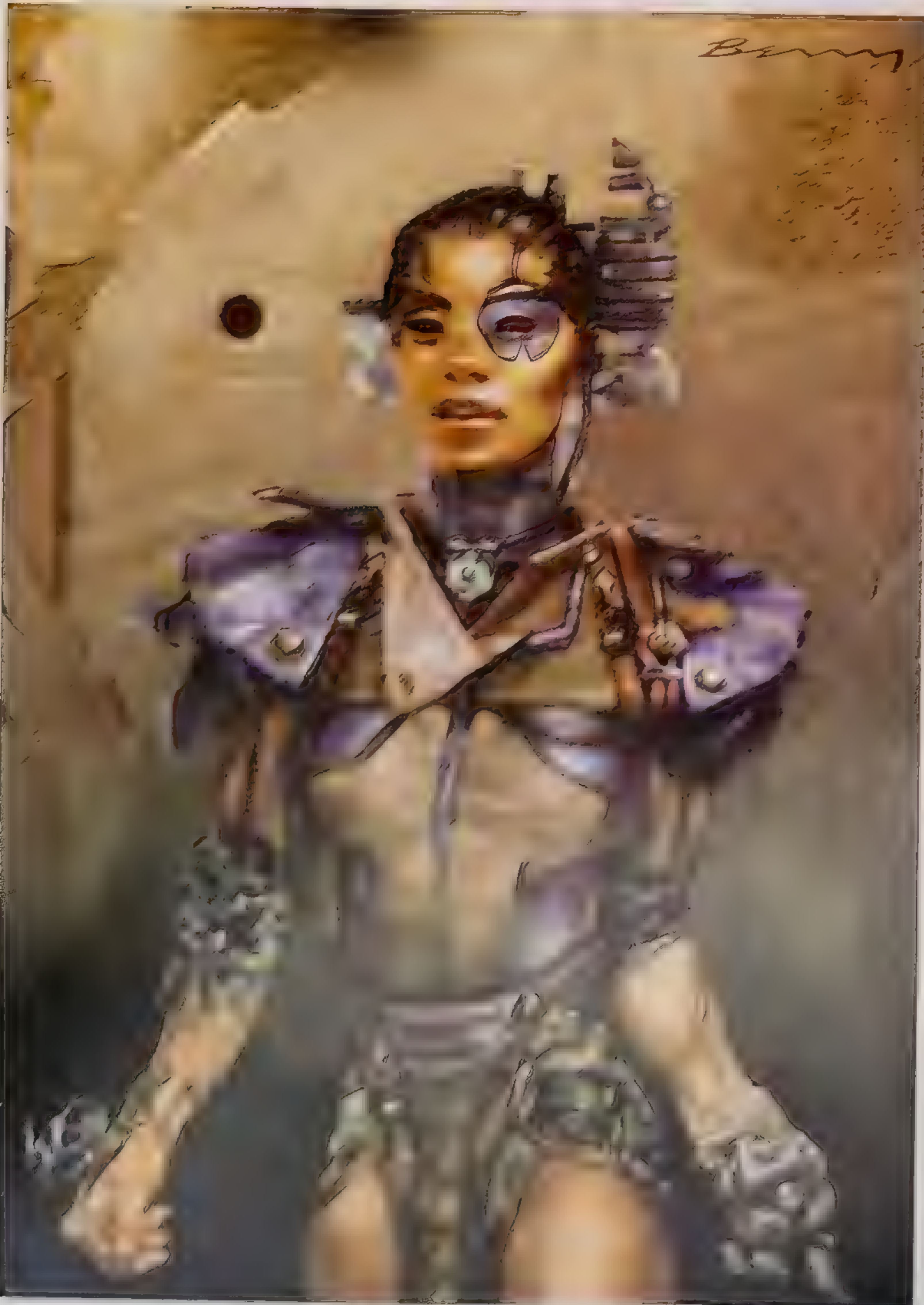
4

artist: **RICK BERRY**
 art director: Brom/Rick Berry
 designer: Brom
 client: FPG
 title: Warchest
 medium: Metal/watercolor/digital



1

2



3





1

artist: RICK BERRY
art director: Craig Hooper
client: Wizards of the Coast
title: Cybertech Think Tank
medium: Digital

2

artist: SEAN COONS
art director: Sean Coons
client: Plan-B
title: Grinch's Grinch
medium: Gouache
size: 11"x26"

3

artist: SCOTT HAMPTON
art director: Sue Ann Harkey
client: Magic: The Gathering
title: Skulking Ghost

4

artist: BROM
art director: Brom
designer: Brom
client: FPG
title: Blood Ritual
medium: Oil
size: 8"x10"



1

2



3





. BK 517 .
19

SPECTRUM 4 INSTITUTIONAL

1

artist: **ZOLTAN BOROS**
 & **GABOR SZIKSZAI**
 designer: Zoltan Boros
 & Gabor Szikszai
 client: Hungaria Insurance Co.
 title: Calendar—Jan./Feb.
 medium: Acrylic
 size: 14"x10"

2

artist: **ROBERT A. SWEENEY**
 art director: Robert A. Sweeney
 client: Stanford Telecom
 title: Frogger
 medium: Acrylic/gouache
 size: 36"x30"

3

artist: **KEVIN KRENECK**
 art director: Kevin Kreneck
 client: The Texas Observer
 title: Corporate Rule & Political Puppets
 medium: Ink
 size: 7"x8"

4

artist: **RAFAL OLBINSKI**
 art director: Rita Marshall
 designer: Rafal Olbinski
 client: Naman Galleries
 title: Calendar
 medium: Acrylic

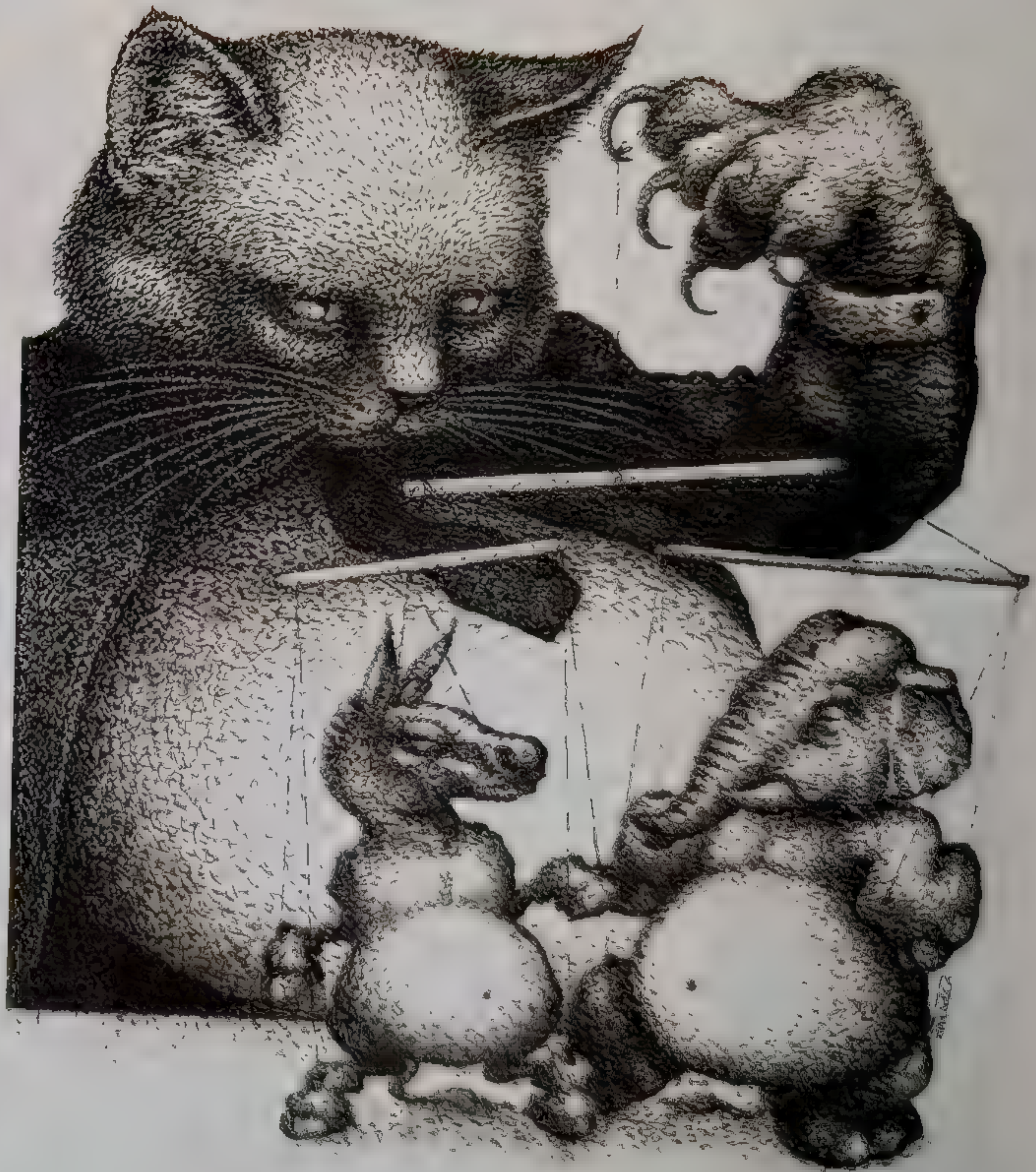


1



2

3





1

1
artist: **MIKE DRINENBERG**
art director: Sue Ann Harkey
designer: Visions
client: Magic: The Gathering

2
artist: **TERESE NIELSEN**
art director: Sue Ann Harkey
designer: Sue Ann Harkey
client: Wizards of the Coast
title: Elvish Ranger
medium: Mixed
size: 11"x9"

3
artist: **MICHAEL WHELAN**
client: Self promotion
title: Meditation: The River
medium: Oil on canvas
size: 32"x48"



2





SPECTRUM 4 INSTITUTIONAL

1

artist: **WILL WILSON**
art director: Will Wilson
title: Work In Progress
medium: Oil

2

artist: **PAUL CHADWICK**
art director: Craig Hooper
client: Wizards of the Coast
title: On the Fast Track

3

artist: **MARK COVELL**
designer: Mark Covell
client: Self promotion
medium: Oil
size: 15"x20"



2





1

artist: **IAN MILLER**
art director: Sue Ann Harkey
client: Magic: The Gathering
title: Aku Dijin
medium: Colored Ink

2

artist: **JOHN BOLTON**
art director: Sue Ann Harkey
designer: Sue Ann Harkey
client: Magic: The Gathering
title: Jungle Troll
medium: Mixed

3

artist: **LeUYEN PHAM**
art director: Jim Salvati
designer: LeUyen Pham
client: Self promotion
title: Tales From Poe: Ligeia
medium: Watercolor
size: 5"x10"

4

artist: **PHIL HALE**
art director: Craig Hooper
client: Wizards of the Coast
title: Trouble
medium: Oil

5

artist: **DAVID SEELEY**
art director: Sue Ann Harkey
client: Wizards of the Coast
title: Phyrexian Marauder
medium: Mixed/digital



2



3



4



5



1

artist: **JON FOSTER**
 art director: Jon Foster
 client: Self promotion
 title: Bee Keeper
 medium: Watercolor/digital
 size: 41.2"x8"

2

artist: **WILLIAM STOUT**
 art director: William Stout
 designer: William Stout
 client: Gameworks
 title: Time To Go!
 medium: Inks/watercolor/colored
 pencils on board
 size: 18"x14"

3

artist: **JOHN MATSON**
 art director: Brom
 designer: John Matson
 client: FPG
 title: True Charisma
 medium: Mixed
 size: 11 5/8"x15 1/8"



2







client: Tree's Place Gallery artist: **MICHAEL WHELAN** title: Prudence II medium: Acrylic on hardboard size: 12"x8"



artist: **JEFF MIRACOLA**
designer: Jeff Miracola title: Pray Angel medium: Oil on board size: 11"x14"

1

artist: **PETAR MESELDŽIJA**
 art director: Petar Meseldžija
 client: Petar Meseldžija
 title: A Legend Called Steel-Bashaw
 medium: Oil on board
 size: 40cmx60cm

2

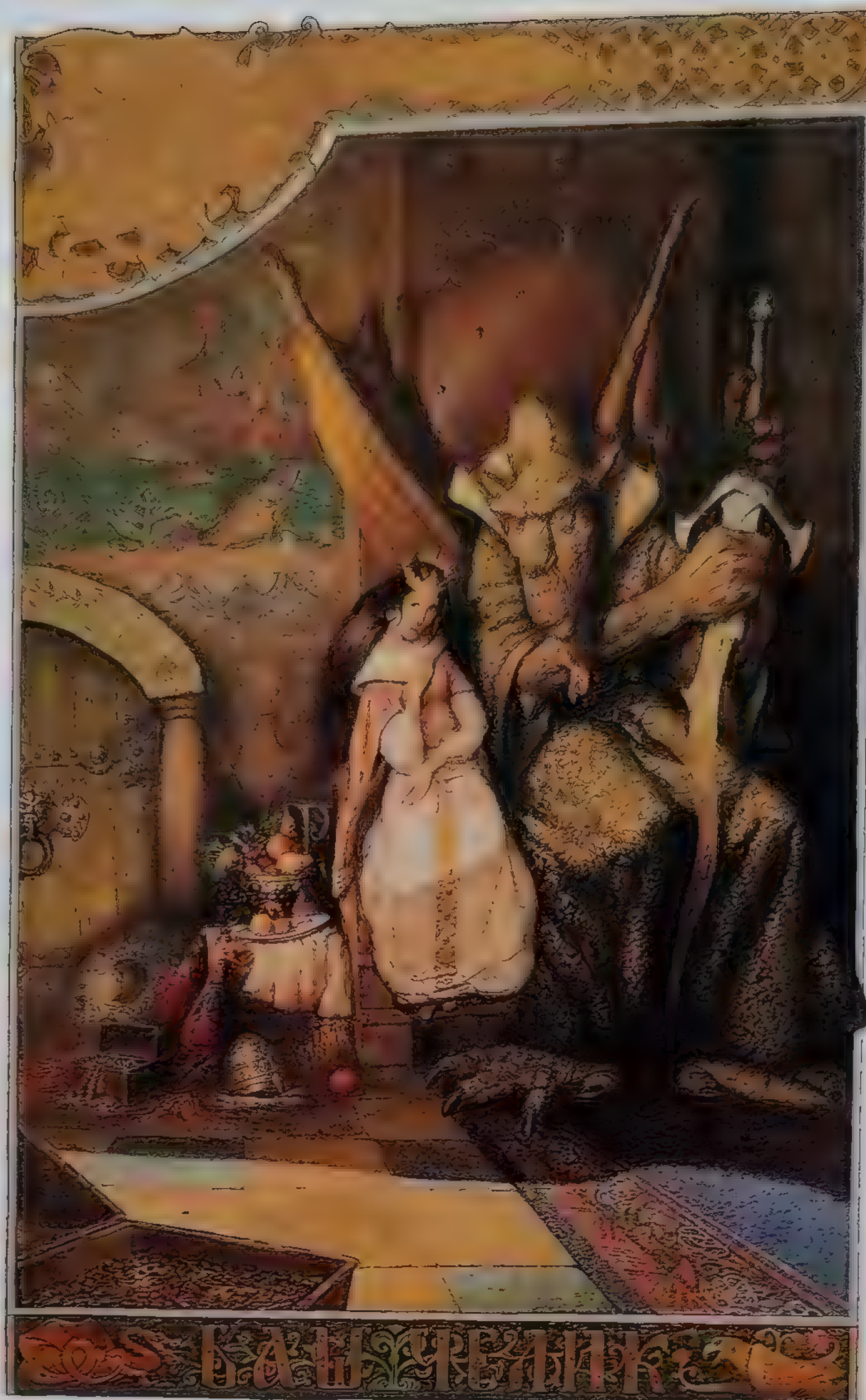
artist: **SETH ENGSTROM**
 title: History of the Future
 medium: Acrylic
 size: 24"x48"

3

artist: **MARK HARRISON**
 art director: Mark Harrison
 title: Thailand
 medium: Acrylic
 size: 23"x13.5"

4

artist: **RICHARD HESCOX**
 art director: Richard Hescoc
 designer: Richard Hescoc
 title: Ancient Memories
 medium: Oil on canvas
 size: 14"x20"

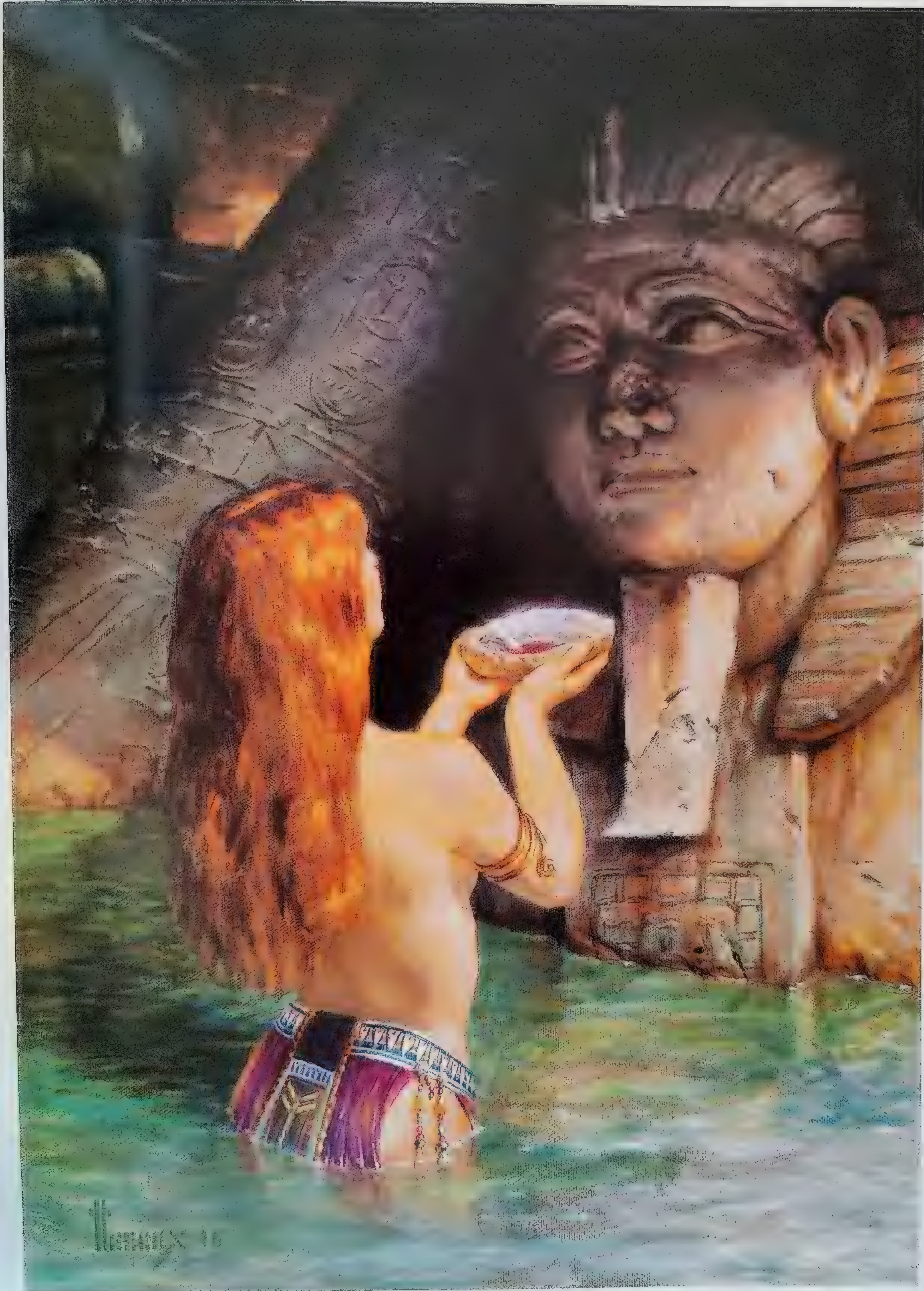


2



3

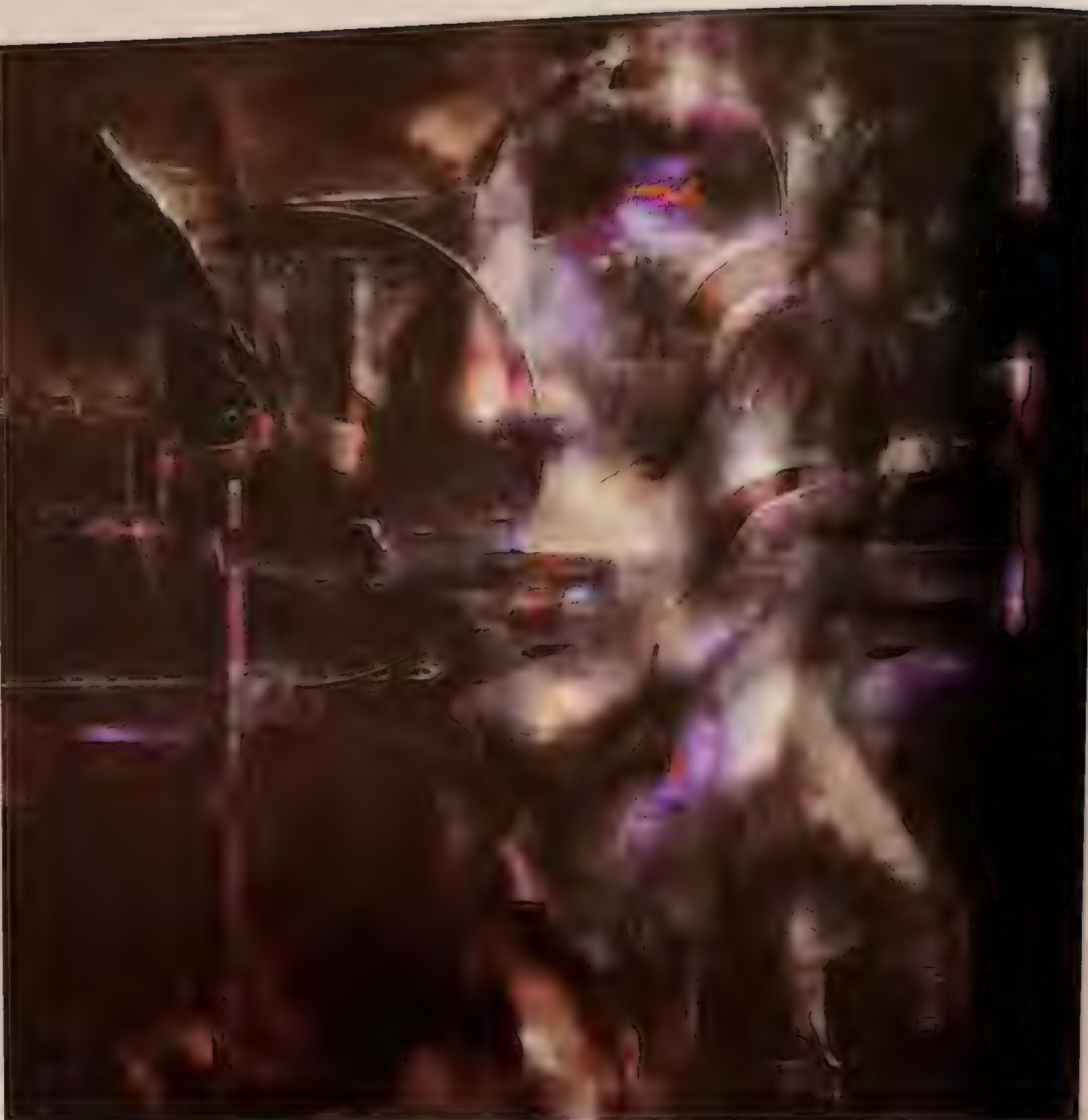




1
 artist: DARREL ANDERSON
 & RICK BERRY
 title: Neo-Zero
 medium: Digital

2
 artist: PHIL HALE
 title: Johnny Badhair
 medium: Oil

3
 artist: PHIL HALE
 client: FPG
 title: #6
 medium: Oil



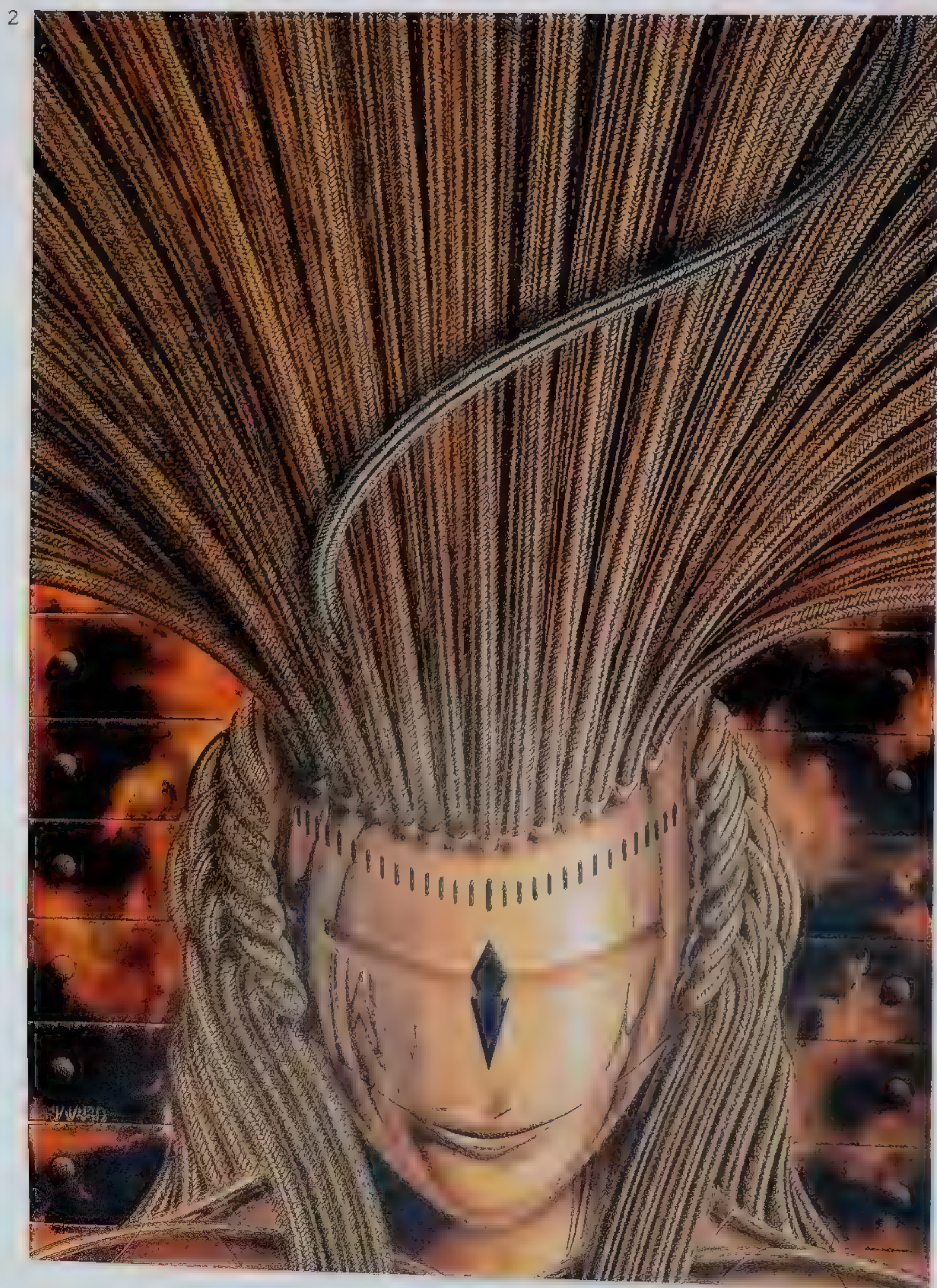


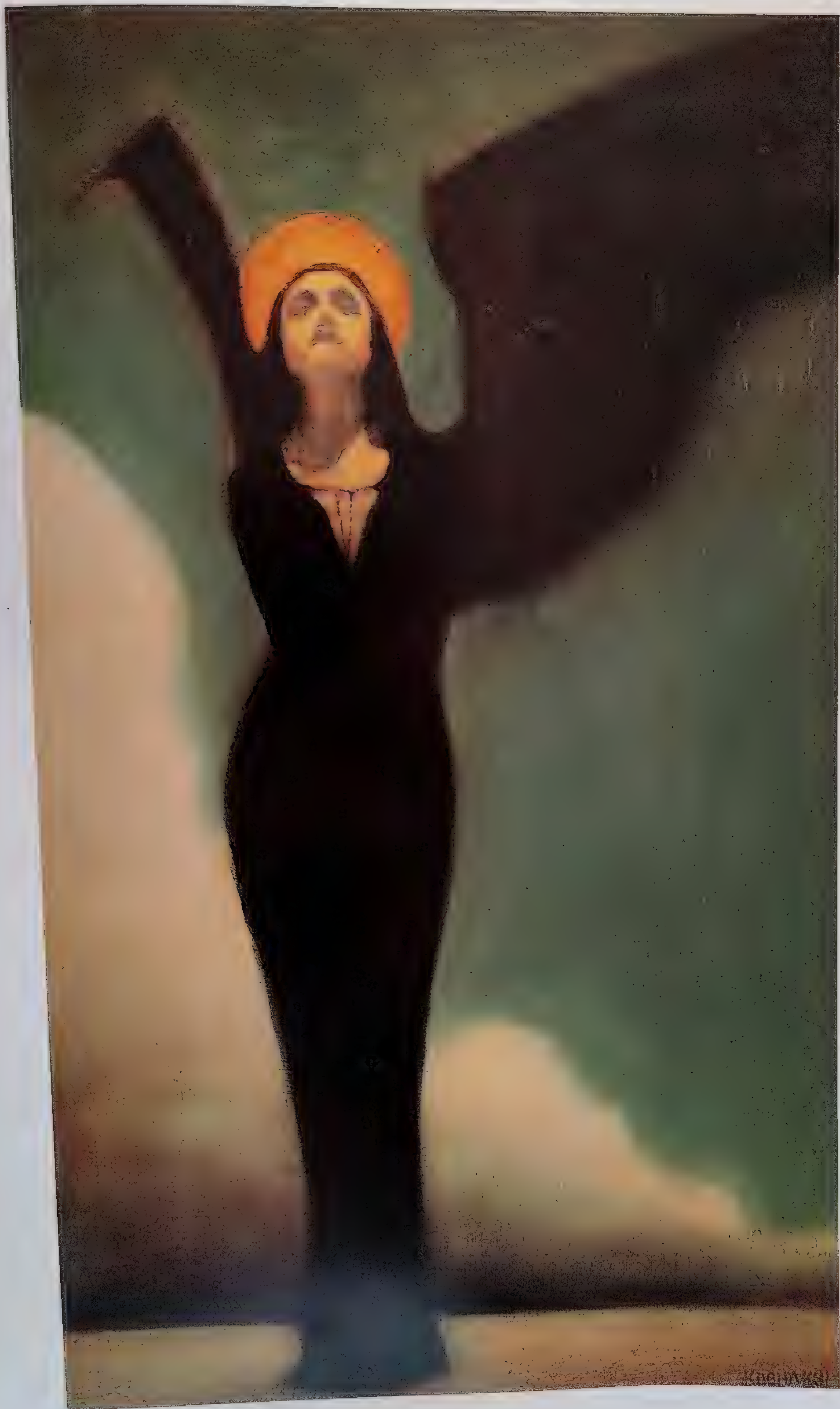
1
 artist: **MICHAEL WHELAN**
 title: The Gentle Virtue
 medium: Acrylic on watercolor board
 size: 13"x11"

2
 artist: **MICHAEL DAVID WARD**
 art director: Michael David Ward
 designer: Michael David Ward
 title: Wired
 medium: Acrylic on board
 size: 20"x30"

3
 artist: **JOHN RUSH**
 art director: Audrey Niffenegger
 client: Shadow Press
 title: Study of a Winged Figure
 medium: Drypoint
 size: 6"x9"

4
 artist: **PATRICK KOCHAKJI**
 title: Dark Angel
 medium: Oil
 size: 7"x12 1/2"





1

Artist: BRIGID MARLIN
art director: Rachel Vautier
designer: Rachel Vautier
title: Floating in the Clouds
medium: oil
size: 36" x 31"

2

Artist: LeUVEN PHAM
art director: Rachel Vautier
designer: Rachel Vautier
title: Floating in the Clouds
medium: oil
size: 36" x 31"

3

Artist: SHEILA RAYAN
art director: Rachel Vautier
designer: Rachel Vautier
title: Floating in the Clouds
medium: oil
size: 36" x 31"

4

Artist: MELISSA FERREIRA
art director: Rachel Vautier
designer: Rachel Vautier
title: Floating in the Clouds
medium: oil
size: 36" x 31"



1

2



3





1

art. YURI BARTOLI

title: Untitled

medium: oil on canvas

size: 100x150cm

2

art. COREY WOLFE

title: Untitled

medium: oil on canvas

size: 100x150cm

3

art. HELENE MEYER

title: Untitled

medium: oil on canvas

size: 100x150cm

4

art. PETAR VESLODZHA

title: Untitled

medium: oil on canvas

size: 100x150cm

medium: oil on canvas

size: 100x150cm



1

2





1
BY JON SULLIVAN
STORY BY JON SULLIVAN
ILLUSTRATED BY JON SULLIVAN
MAY 1980
\$2.50

2
BY EZRA TUCKER
STORY BY EZRA TUCKER
ILLUSTRATED BY EZRA TUCKER
MAY 1980
\$2.50

3
BY BELLA MARSKY
STORY BY BELLA MARSKY
ILLUSTRATED BY BELLA MARSKY
MAY 1980
\$2.50

4
BY HELENE MEYER
STORY BY HELENE MEYER
ILLUSTRATED BY HELENE MEYER
MAY 1980
\$2.50

5
BY IRON MAITZ
STORY BY IRON MAITZ
ILLUSTRATED BY IRON MAITZ
MAY 1980
\$2.50



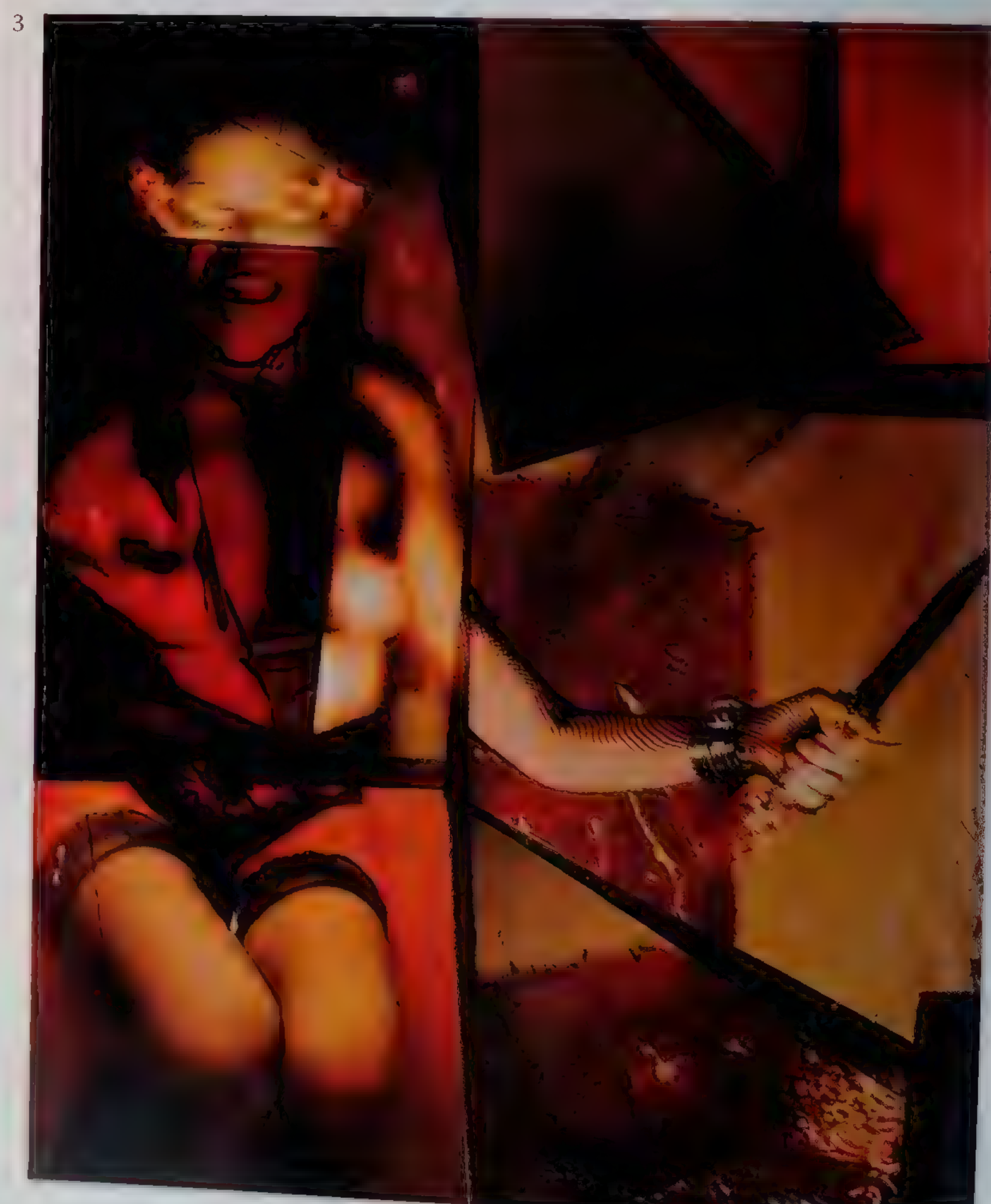


1
 artist: **STEPHEN HICKMAN**
 title: Nagheal the Sorceress
 medium: Oil
 size: 16"x30"

2
 artist: **STEPHAN "CRICKET" MARTINIÈRE**
 title: Blast-Off!
 medium: Digital

3
 artist: **CARLOS A. BATTIS**
 art director: Carlos A. Battis
 title: Lunar Cycle
 medium: Photo/manipulation
 size: 11"x14"

4
 artist: **TODD LOCKWOOD**
 art director: Todd Lockwood
 title: Kali
 medium: Pencil
 size: 17"x22"





1

CHAD DEZERN

Illustration of a young boy in a checkered shirt holding a hamburger, with a white dog and a city street in the background.

2

PETER KIM

Illustration of a young boy in a checkered shirt holding a hamburger, with a white dog and a city street in the background.

3

MARC GARRANA

Illustration of a young boy in a checkered shirt holding a hamburger, with a white dog and a city street in the background.

4

MICHAEL WHELAN

Illustration of a young boy in a checkered shirt holding a hamburger, with a white dog and a city street in the background.

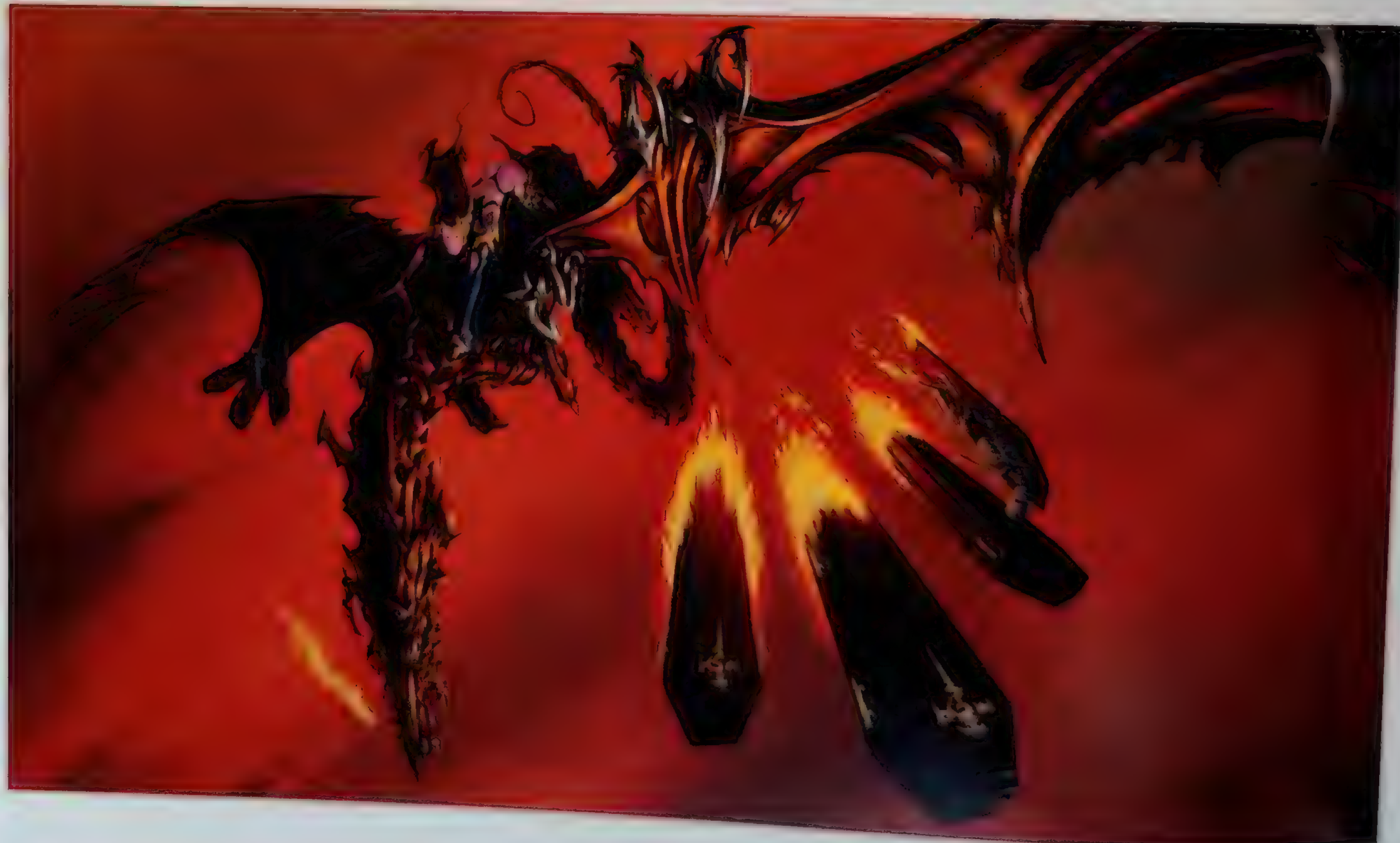
5

MARC GARRANA

Illustration of a young boy in a checkered shirt holding a hamburger, with a white dog and a city street in the background.



2





SPECTRUM 4 UNPUBLISHED

1
 artist: **CARL LUNDGREN**
 title: *Naked Clown*
 medium: Oil on board
 size: 27" x 36"

2
 artist: **ANITA SMITH**
 title: *Good Girl*
 medium: Oil
 size: 24" x 36"

3
 artist: **DAVID SEAN SanANGELO**
 title: *Boy*
 medium: Oil on board
 size: 20" x 24"

4
 artist: **STU SUCHIT**
 original title: *Good Girl*
 designer: *John C. Brown*
 title: *Kopri*
 medium: Oil on board
 size: 4" x 10"



1



2



3



SPECTRUM 4 UNPUBLISHED

1
artist: **PHIL HALL**
medium: Oil on board

2
artist: **PATRICK KOCHAKJI**
title: The Descent of Augustine
medium: Oil
size: 11"x17"

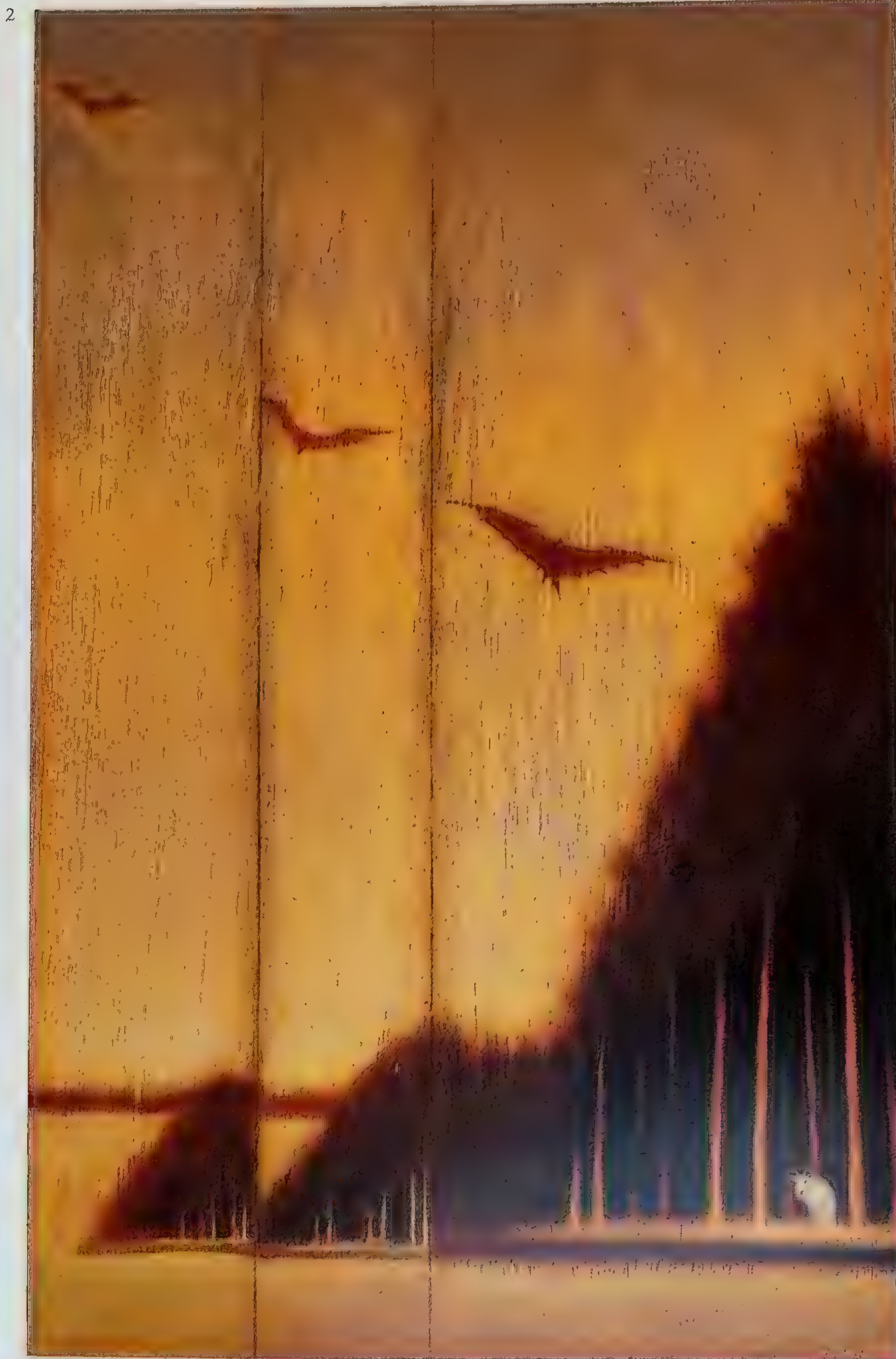
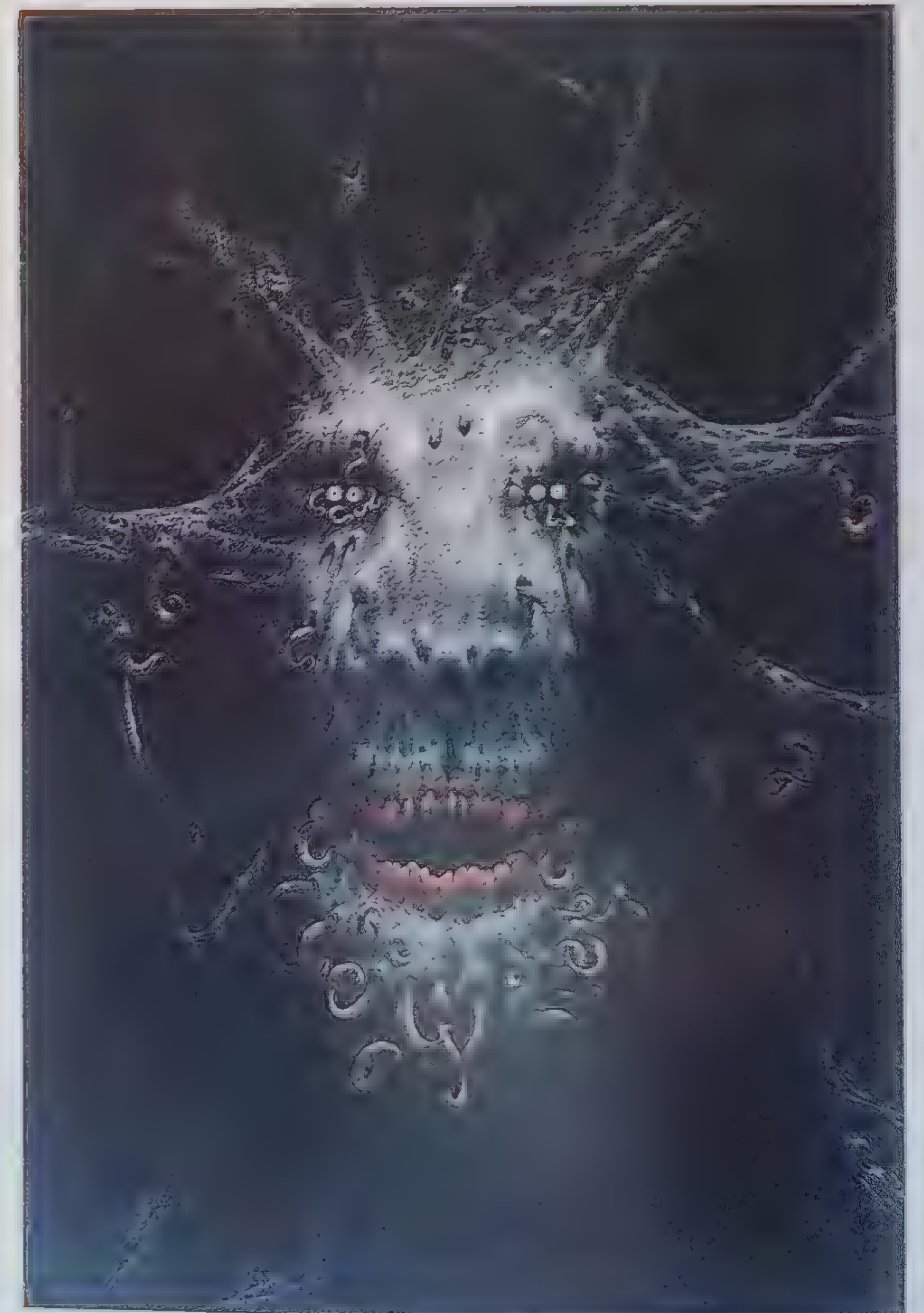
3
artist: **BAGRAM IBATOVLINE**
title: The Night Watch
medium: Gouache on paper
size: 12"x20"

4
artist: **GREG & TIM HILDEBRANDT**
title: The Queen
medium: Acrylic
size: 19"x31"

1



3





GREG & TIM
HILDEBRANDT

SPECTRUM 4 *artist index*

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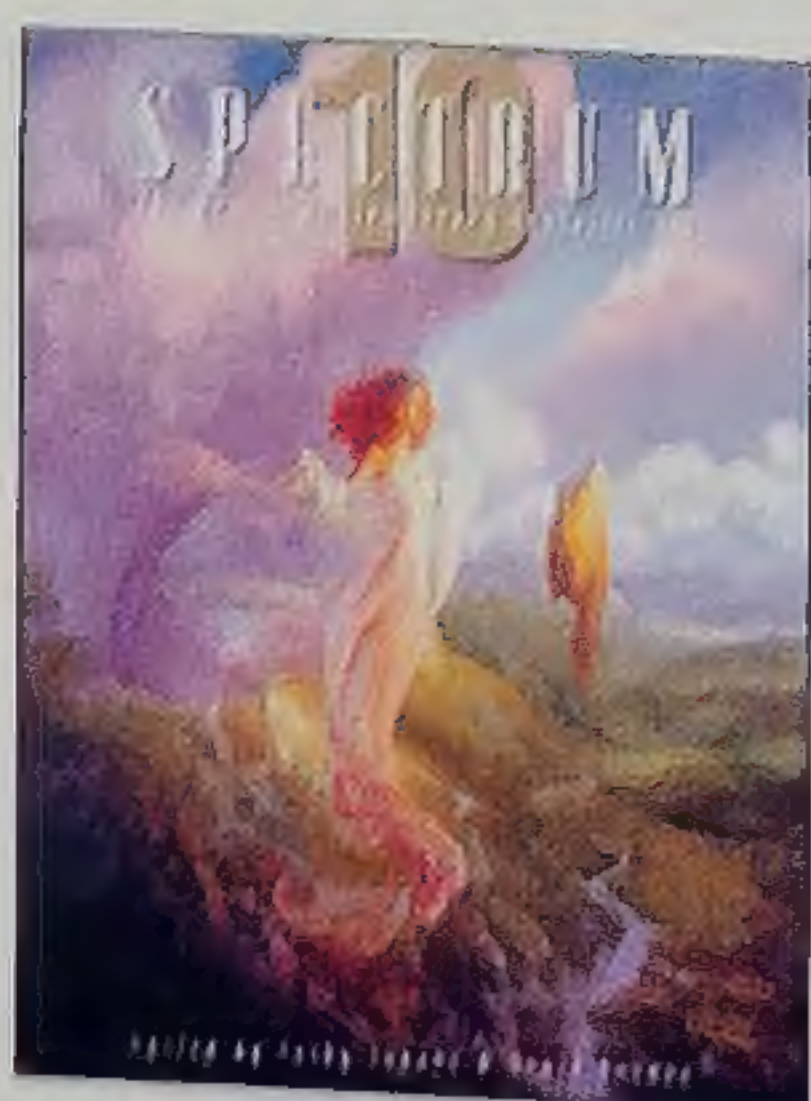
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